

SHAKESPEARE'S
KING LEAR

A Critical Edition

BY

GEORGE IAN DUTHIE
D LITT

*Molson Professor of English in McGill University,
Montreal*

*Formerly Lecturer in English in the
University of Edinburgh*

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FOREWORD

I SHOULD like to acknowledge with gratitude my debt to Professor J. Dover Wilson and Professor D. Nichol Smith, both of whom have given me encouragement and valued advice in connection with this work.

My book was already completed before the appearance of Mr. Leo Kirschbaum's *True Text of 'King Lear'* (1945). Readers of both will see that I am in agreement with him in various respects, though not in all. A review of Mr. Kirschbaum's book, by me, will be found in the *Modern Language Review*, vol. XII, pp. 326 ff.

In the following work references to Shakespeare plays other than *King Lear* are to the line-numbers of *The New Shakespeare*, ed. Quiller-Couch and Dover Wilson, in the cases of plays published in that edition up to August 1945 and in the cases of the other plays to the line-numbers of *The Globe Shakespeare*, ed. Clark and Aldis Wright.

I am grateful to Professor W. D. Woodhead, of McGill University, who has very kindly helped me in the reading of the proofs.

CHAPTER I

PREFACE

THE aim of this work is to present the reader with a text of *King Lear* which will be as near to what Shakespeare wrote as I believe it is possible for us to get. I do not propose to undertake exegesis, or to deal with other literary matters, unless this is necessitated by textual problems. My sole purpose is to establish the text.

There are two substantive editions¹ of the play — the first quarto edition, published in 1608, and the first folio edition, published in 1623.² In this Introduction we shall consider the problem of the nature of the copy for each of these editions and come to a conclusion as to which of them has the greater authority, we shall establish the copy-text for the present edition, which is to be an 'old-spelling' edition, not a modernized one.³ Having determined on the copy-text, we shall consider what use, if any, is to be made of the other substantive edition.

I would say at the outset that I am very greatly indebted to the work that has been done on the text of *King Lear* by Dr W. W. Greg. My study of the Q and F texts has led me to practically the same conclusions as those of Dr Greg. We agree in accepting P. A. Daniel's theory of the nature of the copy for F. As regards Q, I am very strongly of the opinion that Dr Greg is right in holding, with Schmidt, that the text which it gives us is a reported text, though I disagree with him as regards the method of reporting. And I believe that

¹ I.e. editions 'which are not derived as to essential character from any other extant edition' (Greg, *The Editorial Problem in Shakespeare*, p. xiii) see also McKerrow, *Prolegomena for the Oxford Shakespeare*, p. 8.

² Throughout this work the abbreviations Q and F are to be understood as referring to the first quarto and first folio editions respectively.

³ For arguments in favour of a non-modernized edition, see Greg, *The Editorial Problem in Shakespeare*, pp. l-lv.

Dr Greg is right in holding that our text of the play should be solidly based on F but that we must be prepared to make use of Q where there is good reason for so doing

In the course of a lecture given in Amsterdam in 1933¹ Dr Greg said 'The textual study of *Lear* involves five distinct, though related problems first, the number and order of the early quartos, second, the differences of reading that exist between the several copies of the earliest of these, third, the manuscript used by the printer of the first quarto, fourth, the copy used by the printer of the first folio, fifth, the relation between the quarto and the folio texts, and the procedure a modern editor should adopt' In this Introduction I propose to deal with the third, fourth, and fifth of these problems, upon which critical opinion is divided The first two of the five problems have been settled, and I propose to say only a word or two about each

(1) It is now known for certain that prior to 1623 there were two quarto editions of *King Lear* The imprint of the one is 'LONDON, | Printed for Nathaniel Butter, and are to be sold at his shop in Pauls | Church-yard at the signe of the Pied Bull neere | St Austins Gate 1608' The imprint of the other is 'Printed for Nathaniel Butter | 1608' The first-mentioned of these is frequently referred to as the 'Pied Bull' quarto, the other as the 'N Butter' quarto The classification of the quartos before 1623 into these two editions was made by W G Clark and W Aldis Wright in the Preface to volume VIII of their edition of Shakespeare ('The Cambridge Shakespeare') In 1885, in his Introduction to Charles Praetorius's facsimile of the 'Pied Bull' quarto, P A Daniel proved conclusively that

¹ Entitled *The Function of Bibliography in Literary Criticism Illustrated in a Study of the Text of 'King Lear'* Published in the periodical *Neophilologus* (Amsterdam), vol XVIII (1932-3), pp 241 ff The quotation given above appears on p 250

P R E F A C E

that quarto was the first edition, and the 'N Butter' quarto the second. In the critical apparatus in the 'Cambridge' edition Clark and Wright had referred to the 'Pied Bull' quarto as Q₂ and to the 'N Butter' as Q₁. After having done so, they became aware of evidence pointing to the proper order, and they referred to it in their Preface but they left the matter unsettled. It is now known not only that the 'N Butter' quarto is the second, but also that it was actually printed in 1619 on this matter see A. W. Pollard, *Shakespeare's Fight with the Pirates*, 1920, 1937, Introduction, pp. viii ff, and E. K. Chambers, *William Shakespeare*, 1930, vol. I, pp. 133 ff.

(2) In the 'Pied Bull' quarto, Q₁, certain formes exist in more than one state, owing to the activities of a press reader working on each of the relevant formes after printing from it had begun. Hence we speak of 'uncorrected' and 'corrected' formes. Sheets B, I, and L exist in only one state. In sheet C the outer forme exists in one state, the inner forme in three states. Sheet K has both outer and inner formes in two states. Each of the other sheets has one invariant forme and the other in two states — the variant formes are D outer, E outer, F inner, G outer, H inner. On the subject of these variations within Q₁ students have since 1940 been fortunate in being able to consult Dr. Greg's admirable and exhaustive work *The Variants in the First Quarto of 'King Lear', A Bibliographical and Critical Inquiry*, printed for the Bibliographical Society, 1940 (for 1939). I believe that Dr. Greg's work on these variants is final, and I do not propose to deal with the matter except in so far as it affects the problems of the nature of the manuscript from which Q₁ was printed and the nature of the copy for F. I shall assume that my readers have access to and are familiar with Dr. Greg's monograph. It will be sufficient at this point to mention that Dr. Greg shows that some of the 'corrected' readings are restorations of the readings of the copy

for Q, while others are conjectural emendations made by the press reader ¹

Having made these preliminary remarks, we pass to the problem of the nature of the copy for F

¹ Q2 'is known to have been printed from a copy of the first quarto in which sheets D, F, G, H were in the original, and sheets C (probably), E, K in the corrected, state' (Greg, *Variants*, pp 188-9) On Q2 see Daniel's Introduction to Praetorius's facsimile of Q1, and M Doran, *The Text of 'King Lear'*, chapter II A third quarto was printed by Jane Bell in 1655 it is a reprint of Q2 — see Daniel's Notice prefixed to Praetorius's facsimile of Q2 (1885) In seeking a copy-text we are, of course, concerned only with substantive editions see Greg, *The Editorial Problem*, pp xiii ff, and McKerrow, *Prolegomena*, p 8

CHAPTER II

THE COPY FOR F

IN his Introduction to Praetorius's facsimile of Q₁, pp xvi-xxi, P A Daniel advanced the theory that the F text of *Lear* was printed from a copy of Q₁ (hereafter referred to simply as Q) which had been brought into general agreement with a theatrical manuscript containing a shortened version of the play. This hypothesis, which is upheld by E K Chambers¹ and W W Greg,² is in my opinion sound. The Cambridge editors state that F *Lear* 'was printed from an independent manuscript',³ and the view that the copy for F was not a printed quarto but a manuscript has been stated recently by Miss Madeleine Doran.⁴ Miss Doran's theory is that Q was printed from a Shakespearian autograph manuscript: the copy for F was a transcript of the same manuscript in a revised state.

It is obvious that F is not a simple reprint of Q. Quite apart from the fact that F supplies passages wanting in Q, passages which, except for III ii 79-95, are agreed to be Shakespearian, the two texts differ in great numbers of readings, and very frequently, where they differ, the reading of F is superior to that of Q. Clearly F depends on a source other than Q, and there can be little doubt that that source was a playhouse manuscript, probably a prompt-book.

Q contains certain passages wanting in F. No one doubts that these too are Shakespearian. That is to say, certain passages are *omitted* from F. F lacks approximately 300 lines which are present in Q. Some of the F omissions may be accidental, but most of the lengthier ones have the appearance

¹ *William Shakespeare*, vol I, p 465

² *Neophilologus*, vol XVIII, pp 241 ff, *Aspects of Shakespeare* (1933), pp 139-40, 164-6, *Variants*, pp 139 ff

³ *The Cambridge Shakespeare*, vol VIII, p xvi

⁴ *The Text of 'King Lear'* (1931)

of theatrical cuts. They are mainly such passages as an abridger would most readily sacrifice, and some of the excisions leave awkwardnesses in the abridged text which show that it is in fact abridged. Chambers¹ points to F omissions leaving *lacunae* at I iv 137-52, I iv 228-31, IV ii 31-50, V iii 205-22.² We may add that the absence of III vi 17-55 from F renders pointless the words 'Then let them Anatomize *Regan*', which it retains at III vi 74. Chambers suggests that some F omissions may be the result of censorship — I ii 139-45, I iv 137-52, III vi 17-55. 'But', he goes on,³ 'in the main we probably have to do with ordinary theatrical cutting'. Certain passages which are cut concern the French landing in England — III i 30-42, IV ii 53-9, V i 23-8. One of these, IV ii 53-9, is a passage of recrimination addressed by Goneril to Albany. Other such passages of abuse between them are omitted from the same scene at lines 31-50 and 62-9. F omits the whole of IV iii (55 lines). Part of this consists of a moving description, given to Kent by a Gentleman, of Cordelia's reaction to the news of her father's misfortunes. F omits two other passages in which characters describe in highly poetic terms the previous behaviour of other characters who are not on the stage — III i 7-15 and V iii 205-22. Again F omits III vii 97-105 and IV vii 86-98. These are two cuts of the same type, viz. of conversations between retainers at the ends of scenes which have been full and intense, and the cut from III vii reduces the number of speaking parts in the scene by two. Another F omission is of III vi 100-13, lines in which Edgar makes sententious general observations drawn from what he has just witnessed. Such a passage would be extremely likely to be cut in an abridgment. It seems quite

¹ *William Shakespeare*, vol. I, p. 467.

² All references to acts, scenes, and lines in *King Lear* are to the numberings of my own text.

³ Op. cit. p. 467. Cf. Daniel, Praetorius's facsimile of Q1, p. xvi — 'That the origin of the Fo text was a manuscript copy of the play preserved in the library of the theatre is obvious, equally obvious is it that it was a shortened version' and Greg, *Variants*, p. 139, where he speaks of 'theatrical cutting' in F.

clear, then, that F shows cutting Chambers¹ characterizes the cutting as 'not unintelligent', and observes that the cuts 'point, of course, to the use of stage-copy for F'

In IV vii there are in F indications of adaptation for a cast smaller than that required by Q. In this scene Q requires four actors, Cordelia, Kent, a Doctor, and a Gentleman, in F only three are required, Cordelia, Kent, and a Gentleman. The speeches assigned to the Doctor and the Gentleman in Q are all assigned to the Gentleman in F, despite the fact that at some points the text clearly implies the presence of a physician — e.g. at IV vii 19-20 Cordelia says

Be govern'd by your knowledge, and proceede
I'th'sway of your owne will

(Both texts agree in the wording.) The reference to 'knowledge' definitely implies the presence of a medical attendant. Here again, then, we have evidence that the F text depends upon theatrical copy. But there is evidence also, first brought forward by Daniel and amplified by Greg, that F depends directly upon the Q text — upon the actual printed quarto.

As we saw in Chapter I, certain formes in Q exist in an uncorrected and a corrected state. Some of the corrections were taken from the copy for Q, whatever that was, and some were conjectures of the press reader. If we find F agreeing with the version of an uncorrected forme of Q in a corruption which is set right, not by conjecture, in the corrected forme of Q, then we are entitled to conclude that F depends upon a copy of Q which contained that forme in its uncorrected state — unless the corruption is so trivial that we can reasonably postulate the coincidence that two transmitters of the text independently produced an identical corruption.

Daniel noted a case in point at V iii 46-9,² a passage

¹ Op. cit. p. 467

² Introduction, Praetorius's facsimile of Q1, p. xix. See also Greg, *Neophilologus*, XVIII, 258, *Aspects*, pp. 164-5, *Variants*, pp. 140-1, *Editorial Problem*, p. 98.

contained in Q in the outer forme of sheet K The versions are as follows

F| May equally determine

Bast Sir, I thought it fit,
To send the old and miserable King to some retention,
Whose age had Charmes in it, whose Title more,

Q uncorr | May equally determine

Bast Sir I thought it fit,
To saue the old and miserable King to some retention,
Whose age has charmes in it, whose title more

Q corr | May equally determine

Bast Sir I thought it fit,
To send the old and miserable King to some retention, and ap-
Whose age has charmes in it, whose title more, (pointed guard,

F agrees with Q uncorr in omitting the phrase 'and appointed guard,' and in printing the line and a half 'To send/saue retention,' in a single line-space The metre shows that something is missing, and the words added in Q corr exactly fill the metrical gap Greg says of them that 'it seems impossible to doubt their authenticity' ¹ The Q compositor must have originally overlooked them, and the press reader must have got them from the copy as Greg says, 'That the press reader printed the half-line to fill a metrical gap is out of the question he does not do that sort of thing' ² Now unless we assume that someone involved in the transmission of F independently overlooked the same words — and this seems completely unlikely — we must suppose that here F depends on a copy of Q in which the outer forme of sheet K was in its uncorrected state

We have seen that F depends upon a playhouse manuscript and now we see that it depends also upon a printed quarto The hypothesis indicated is that originally advanced by Daniel and supported by Chambers and Greg, viz that F was printed from a copy of Q which had been edited to bring it into gene

¹ *Variants*, p 141

² *Ibid*

agreement with the playhouse manuscript in this copy of Q the outer forme of sheet K was in its uncorrected state, and for some reason the editor omitted to introduce the words 'and appointed guard,' from the playhouse manuscript into his copy of Q. They must have stood in the playhouse manuscript otherwise, as we have said, we should have to suppose that the person who wrote out the playhouse manuscript and the Q compositor independently omitted the same phrase — an unsafe assumption. Of course Daniel's hypothesis also postulates that two people, the Q compositor and the F editor, overlooked the phrase but it is perfectly easy to assume that a person bringing a copy of Q into agreement with a playhouse manuscript might fail to notice an occasional error in Q. That F agrees with the corrected forme of Q in reading 'send' for 'saue' and 'more,' for 'more' is not relevant to this discussion. The F editor may have made these alterations from the playhouse manuscript (along with the alteration of 'has' to 'had' and perhaps of 'Sir' to 'S^r,') and failed to make the other, or he may have made these alterations conjecturally — they are obviously necessary.

Daniel and Greg bring forward evidence that in the copy of Q upon which F depends the inner forme of sheet H also was in its uncorrected state¹. At IV 11 60 we have the variant 'seemes' (F and Q uncorr) / 'shewes' (Q corr), and at IV 11 79 we have the variant 'Iustices' (F and Q uncorr) / 'Iustisers' (Q corr). In both cases the readings of Q corr are superior to those of F and Q uncorr, and it is to be presumed that the Q press reader got them from the copy for Q. In the case of 'seemes' at any rate Q uncorr gives perfect sense, and the press reader would in all probability have left it alone had it not conflicted with the copy. In these two cases, then, we have evidence that F was printed from an edited copy of Q in which the inner forme of sheet H was in its uncorrected state. The F editor carelessly omitted to correct the two errors.

¹ Daniel, Introduction to Praetorius's facsimile of QI, p. xix, Greg, *Variants*, p. 147.

If we find in F a reading which is a reproduction or conjectural emendation of a reading in a corrected forme of Q, the latter reading being a conjecture of the press reader, we have evidence that F depends upon a copy of Q which contained the relevant forme in its corrected state. Greg adduces a case here,¹ not noted by Daniel. At I iv 340-1 the texts run as follows (the passage is contained in Q in the outer forme of sheet D)

F | Your are much more at task for want of wisdomē,
Then prai'sd for harmefull mildnesse

Q uncorr | y'are much more alapt want of wisdomē, then
praise or harmfull mildnes

Q corr | y'are much more attaskt for want of wisdomē,
then praise for harmfull mildnes

As Greg points out, the copy for Q must have had 'ataxt' the compositor, struggling hard with copy difficult to read, made of it the nonsensical 'alapt' 'Attaskt', not the reading of the copy for Q, must owe its form to the Q press reader and the F 'at task' must be an emendation of 'attaskt' — 'at task' is, as Greg points out, open to suspicion. Apart from the fact that the phrase 'at task for' is nowhere else recorded (neither are 'ataxt' and 'attaskt') we should, as Greg says, 'certainly expect a past participle to balance "praised", as we find in both states of the quarto'.² We must suppose that F was set up from a copy of Q in which the outer forme of sheet D was in its corrected state, and that for some reason, perhaps illegibility in the playhouse manuscript, the person who prepared the copy for F conjecturally emended the 'attaskt' which he found in his quarto.

We saw on p. 7 that Miss Doran maintains in her *Text of 'King Lear'* that Q was printed from a Shakespearian auto-

¹ *Neophilologus*, XVIII, 258, *Variants*, pp. 141-2, 153-5, *Editorial Prohibitions*, pp. 98-9.

² *Variants*, p. 154.

graph manuscript and F from a transcript of the same manuscript in a later state¹ But the variant we have just considered cannot be explained on this hypothesis The copy for Q read 'ataxt' F's 'at task' cannot be derived from this, but must be derived from the 'attaskt' of Q corr — a reading which owes its existence solely to the Q press reader Surely Dr Greg has vindicated Daniel's hypothesis, and Miss Doran's is disproved

Daniel cites various other passages in support of his contention that F was printed from an edited copy of Q A few of these are referred to later in this chapter, the rest are referred to in the Notes at the end of the work In addition to common verbal corruptions, we have in Q and F cases of common error in punctuation and line-division There are cases of common corruption in Q and F which Daniel does not cite On the other hand, in some cases in which he holds that F has a corrupt reading derived from Q, F may not be corrupt at all but this does not alter the fact that his theory of the relationship between F and Q is sound²

I know of no argument which invalidates the hypothesis of Daniel, Chambers, and Greg as regards the nature of the copy for F Attempting to prove that F was set up from manuscript copy Miss Doran points out³ that F contains certain corruptions which appear to be the result of the misreading of handwriting at points where Q has the true readings To take one striking example, at II 11 72 Q reads 'Reneag, affirme' while F has 'Reuenge, affirme' The sense of the passage tells us that

¹ It must be pointed out that in a review of Greg's *Variants in The Review of English Studies*, vol XVII (1941), pp 468 ff, Miss Doran says (p 474) 'The status of the quarto needs re-examination My own position, stated in 1931, that it represents Shakespeare's much-revised autograph, now appears to me dubious'

² In connection with the foregoing paragraph the reader is referred to the Notes on the following I 1 54, I 1 95, I 1 126, I 1 281-3, I 11 21, I 11 127, I 11 171, I 11 191-2, 195, I 11 211-2, I 11 44-5, II 1 14, II 1 56-7, II 11 43-4, II 11 69, II 11 167-8, II 11 54, II 11 97, II 11 286, III 11 142-3, III 11 67, III 11 9, III 11 43-4, ~~III 11 2~~, IV 1 2, IV 11 28, 29, IV 11 9-10, IV 11 57, IV 11 158-61, 162-70, IV 11 184, IV 11 49, V 11 11, V 11 122-3, V 11 160-1, V 11 290

³ *Text of 'King Lear'*, pp 91-5

Q is right and F wrong. Miss Doran points out that '*Reuenge* has every appearance of being a misreading of *reneag*',¹ and she argues thus: 'If a compositor had a correctly printed word before him, why should he set an incorrect word whose form in Elizabethan handwriting resembles the written form of the correct word?' He might of course misread words in the additional or corrected portions written by hand on the printed text, but since the corrector would not have written *reneag*, for example, above the correctly printed word *reneag*, the compositor could get the misreading *reuenge* only from a manuscript. There are half a dozen or more errors in the folio which could have arisen in no other way.² Dr Greg points out that the error may not be graphic. As an example of an alternative possibility he says,³ 'Suppose that the Folio compositor, intending to set "Reneag", accidentally through foul-case substituted a *u* for the *n*, he would produce the word "Reueag", which the proof-reader would inevitably "correct" to "Reuenge".' On the other hand, allowing that the error is graphic (as I think it very probably is), we can explain it perfectly well in accordance with the theory that F was printed from an edited copy of Q: the editor saw 'Reneag' in his copy of Q, compared it with the playhouse manuscript, misread 'Reneag' there as 'Reueng', scored through 'Reneag' in Q, and substituted 'Reuenge' clearly written, which the compositor then set up.⁴ Miss Doran ignores this latter possibility, and this completely vitiates her argument in this and other similar cases. By this theory we could explain even absurd readings in F which are apparently graphic errors, Q containing the true readings.

It may be suggested that F was printed from a manuscript and that at certain points either the person who copied out this manuscript or the F compositor consulted a copy of Q and accepted a corruption from it or tinkered with a corruption in it and so produced another corruption. But the probabilities are against this. Sometimes an error in F seems to allow us to

¹ *Text of 'King Lear'*, p. 92

² *Ibid.* p. 91

³ *Neophilologus*, XVIII, p. 260

⁴ *Ibid.* p. 261

glimpse a line of Q edited according to Daniel's hypothesis At I 1 109 we have 'mistresse' in Q and 'miseries' in F The sense of the passage requires 'mysteries', which is found in F2 Daniel comments ¹ 'I suppose the scribe preparing the Qo for the Fo edition struck out the end of this word ['mistresse'] and inserted *eries* in the margin, perhaps the stroke of his pen included the *t*, or the printer thought it did, and so, instead of *misteries*, *miseries* got into the Fo' Miss Doran,² believing that Q and F derive from the same manuscript, holds that in this manuscript the word was badly written, and that both the Q compositor and the transcriber of the copy for F 'made of it what they could' But it seems odd that, looking at the same word in the same manuscript, one transmitter should be able to make out the 't' but not the 'eries' while another did not make out the 't' but succeeded with the 'eries' Daniel's explanation seems very much safer Again, at II 11 102 Q has 'flitkering' and F 'flicking' The word required is 'flickering', or rather, for metrical reasons, 'flickring' It would seem that the person who edited Q for F stroked out the 't' and substituted a 'c', and then struck out the 'e' Perhaps his pen-stroke through the 'e' accidentally covered the 'r' also, or the compositor thought it did, so that he set up 'flicking' ³ Again, at III iv 61 the two texts run —

Q| What, his daughters brought him to this passe,

F| Ha's his Daughters brought him to this passe?

(Ff 2-3 Has , F4 Have) Theobald reads 'What, have his ' There is no justification for substituting 'have' for 'ha's', but I think that we must agree with Theobald in conflating The line sounds clumsy in both Q and F Miss Doran⁴ holds that Shakespeare may have originally written the line as it appears in Q when Q was printed from his manuscript (on her theory) the line stood so in the transcript of the same manuscript which served as copy for F, 'ha's' may have

¹ Praetorius's facsimile of Q1, p xx

² Op cit p 98

³ Cf Daniel, op cit p xx

⁴ Op cit p 99

been added 'to smooth out the line', and the F compositor may have wrongly taken it as a substitution for 'What,' But I cannot think that Shakespeare originally wrote the line as it appears in Q as I have said, it is clumsy, and surely 'What,' implies a question. There seems little doubt that Q accidentally omits the word 'has' or 'haue'. Are we to suppose that someone connected with the transmission of F independently omitted 'What,'? This would be unsafe — too great a coincidence to be probable. Alternatively to her suggestion above, Miss Doran thinks that 'Ha's' may actually have been intended in the revision as a substitution for 'What,', and that F is not wrong at all. But again, as I have said, the rhythm of the F line sounds awkward to me. Daniel's theory accounts much better for the state of affairs with which we are dealing: the F editor, altering Q, inserted 'ha's' after 'What,', and the F compositor understood it as a substitution for 'What,'¹ If it were suggested in connection with the two earlier cases that the F 'miseries' and 'flicking' each show simply the accidental omission of a single letter and that these errors have nothing at all to do with the printed pages of Q, I should reply that at any rate it seems to me in the highest degree improbable that, Q having accidentally omitted 'ha's', the F compositor should supply it and accidentally and independently omit the preceding word with no copy of Q in sight. Surely in all three cases just examined we can glimpse behind F an *edited* Q and so we dispose of the idea that F was printed from a manuscript and that the person who wrote out this manuscript, or the F compositor, occasionally consulted a quarto and appropriated errors or tinkered with errors producing new ones.

Miss Doran suggests² that the editing of a copy of Q by hand would be an awkward and laborious task, and would result in extremely difficult copy for the F compositor. On the contrary, having edited specimen pages in this way, I believe that Greg is justified in his confidence that he 'could correct any page of the Quarto so as to serve as copy for the Folio

¹ See Greg, *Aspects of Shakespeare*, p. 139

² Op. cit. pp. 89-90

without making it in the least illegible or even difficult for the printer' ¹

I have no doubt, then, that F was printed from a copy of Q which had been brought by an editor into general agreement with a playhouse manuscript (and what is more likely than that this playhouse manuscript was the prompt-book in use by the King's Men at the time when the copy for F was being prepared?) We have seen that sometimes the editor allowed an error in his quarto to stand, and sometimes he tinkered with an error, producing a fresh error. Furthermore, there seems reason to suppose that sometimes he substituted more familiar words for less familiar ones in Q which we must believe to be genuine. Thus at II i 7-8 Q refers to 'eare-bussing arguments' while F has 'ear-kissing arguments' at III vii 56 Q reads 'rash' and F 'sticke', and only five lines later we find F with 'sterne' for the Q 'dearne'. It is possible that 'bussing' is a misreading of 'kissing', with 'k' misread as 'b' (cf IV i 37, where Q has 'bitt', F 'kill') and a minim error. But 'rash' could not possibly be a misreading of 'sticke' and we must surely accept 'rash' as the Shakespearian word—it is much more forceful and effective than the F reading. In F we probably have editorial replacement of a difficult word by an easier one. Greg notes other very interesting possible cases of the same thing ².

The provenance of the F text being known, we can now proceed to inquire into the nature of the Q text. But a word of warning is necessary. From what has been said in this chapter it will be apparent that, as Greg says, ³ 'where our two authorities differ we have better warrant for the text than where they agree'. Greg proceeds 'For where the folio differs from the quarto its readings — E & O E, i.e. misprints and other textual accidents apart — must be derived from the authoritative playhouse manuscript, whereas where the two agree we can never be certain that the folio has not carelessly reproduced

¹ *Neophilologus*, XVIII, 260

See *Editorial Problem*, pp. 99-100, *Variants*, pp. 155-6, 165-7

³ *Variants*, p. 187

an error of the quarto' In comparing Q with F in order to discover the nature of the transmission of Q we can be more sure that we are comparing Q with the genuine text when they differ than when they agree But even when they differ we cannot assume without question that F gives us what Shakespeare wrote We have to reckon with the 'misprints and other textual accidents' mentioned by Greg Some are obvious but where an F reading differs from that of Q the F reading may be corrupt and it may not be possible for us to detect the corruption Consider the various agents who may have introduced alterations into Shakespeare's text (1) the person who made up the prompt-book (whom for convenience we may designate Scribe P) the prompt-book was presumably a transcript of Shakespeare's autograph manuscript, and, apart from intentional alterations such as abridgment and reduction of the number of actors required, Scribe P may have introduced errors in copying furthermore the prompt-book in use in 1622 may not have been in the same state as that in use when the play was first produced — it may even have been a later transcript of the original prompt-book (2) the person who edited a copy of Q to serve as copy for F (whom we may call Scribe E) apart from leaving Q errors unaltered, this person emended Q errors conjecturally, sophisticated Q readings, and may have misread the prompt-book and made wrong alterations in Q in good faith (3) the F compositor and proof-reader may have introduced errors All this sounds discouraging as Professor Dover Wilson says, F *Lear* 'does not bring us within sight of a Shakespearian manuscript' ¹ We must proceed on the following principle although there is a risk of error, we must at any given point assume that F has, through all the stages of its transmission, preserved Shakespeare's text, unless we can discover grounds for supposing that the contrary is certain or probable Wherever in this study we compare Q with F and stigmatize Q as corrupt, it should be understood that no reason has been found to doubt the authenticity of the F text at that point

¹ Introduction to facsimile of F1 *King Lear* (Faber & Faber)

CHAPTER III

THE COPY FOR Q

(1)

Q A REPORTED TEXT

IN 1879 the theory was advanced by Alexander Schmidt¹ that the text given in the first quarto of *King Lear* is a reported text, taken down in shorthand during performance. F. G. Fleay² pronounced the quarto a 'scandalously incorrect and surreptitious copy'. In his Introduction to Praetorius's facsimile of Q₁, p. v, P. A. Daniel wrote 'Under what circumstances Q₁ got to press, whether with or without any participation or authorization on the part of the poet or of the players is unknown, it most probably was a surreptitious edition'. Schmidt, in common with many in his day, regarded all the Shakespearian quartos published before 1623 as 'stolne and surreptitious copies'. Present-day critics, on the other hand, accept Dr A. W. Pollard's contention that the phrase 'stolne and surreptitious' applies only to a limited number of them. Pollard's *Shakespeare Folios and Quartos* (1909), and his later publications on the same lines, of fundamental importance to modern Shakespearian textual study, represent pioneer work, and adjustments are required in some details. Pollard classified Q *Lear* as a 'good' quarto, and stated that 'Save for the mistakes in the uncorrected sheets the text is satisfactory'.³ He did not classify it with the quartos of *Henry V* and *The Merry Wives of Windsor* and the first quartos of *Romeo and Juliet* and *Hamlet*. It is no wonder that he did not do so, for, quite apart from the fact that there is

¹ *Zur Textkritik des 'King Lear'* (1879). See H. H. Furness's *New Variorum Edition of King Lear* (1880), pp. 367-70.

² *Robinson's Epitome of Literature*, Aug. 1, 1879, pp. 119-20.

³ *Shakespeare Folios and Quartos*, p. 76.

nothing irregular about its entry in the *Stationers' Register*,¹ Q *Lear* gives a text of quite a different standard from that of any of these considered as a whole. Yet many scholars do not find it satisfactory. E. K. Chambers says - 'I think that the characteristics of Q point to a reported text. It is, of course, a much better version than the bad Quartos of 2, 3 *Henry VI*, *Romeo and Juliet*, *Henry V*, *Merry Wives*, and *Hamlet*. Possibly it was produced by shorthand and not memorization.' W. W. Greg² argues strongly that it is a reported text, and likewise suggests stenographic transmission. J. Q. Adams³ argues that it was transmitted by means of Timothy Bright's system of Characterie, the textbook of which was published in 1588.

Miss Doran, in her book already referred to, rejects the view that Q *Lear* gives a reported text. She argues that it was set up from Shakespeare's original autograph manuscript, and that this manuscript was untidy, containing much marginal addition and presenting the compositor with difficult copy. As we have seen, she argues also that F was printed from a transcript of the autograph, and she holds that this transcript was abridged and revised by Shakespeare. Again, in the Preface to the *New Temple* edition of the play (1935), M. R. Ridley says (p. xi) 'I can see no sufficient reason to assume that the Folio, immeasurably superior though it is from the typographical point of view, can be given the authority of an independent and superior text.' Concerning the relationship between the two, he says 'My own guess would be that F was set from a better transcript of a common original than that which was available

¹ It was entered in 1607. The entry runs '26 Novembris Nathanael Butter John Busby Entred for their Copie under thandes of Sir George Buck knight and Thwardens A booke called Master William Shakespeare his historye of Kinge Lear, as yt was played before the Kinges maestie at Whitehall vppon Sainct Stephens night at Christmas Last, by his maesties servantes playinge vsually at the Globe on the Banksyde vj^d' (Arber, III, 366).

² *William Shakespeare*, I, 465.

³ *Neophilologus*, XVIII, 241-62, 4 *Library*, XVII (1936-7), 172-83, *Vaflants*, p. 138, *Editorial Problem*, pp. 88-101.

⁴ *Modern Philology*, XXXIII (1935-6), 139 ff.

for Q' This view is to some extent similar to that of Miss Doran, but Ridley's words imply that Q was set, not from Shakespeare's autograph manuscript, but from a transcript of it and he does not appear to envisage a Shakespearian revision between Q and F, as Miss Doran does. He goes so far as to base his own text on Q 'wherever', he says (p. xii), 'the Quarto appears to give tolerable sense it has been allowed to stand, even at the cost of incomplete lines and other roughnesses. Where the Quarto appeared hopeless readings have been admitted from the Folio or from later editors — but the licence has been used as sparingly as possible' This procedure makes the *New Temple* edition unique.

I believe that the Q text is a reported text — that is, that at some stage its transmission was memorial. Now the F text is as we have seen an abridgment — F lacks some 300 lines found in Q. If we call the full play, of which F is an abridgment, 'x', then in my opinion the Q text is a reported version of 'x' or of an abridgment of 'x' distinct from the F abridgment (Q lacks some 100 lines found in F). I do not believe that Q represents a Shakespearian first draft and F a Shakespearian revision.¹ Thus in passages common to Q and F we may say for convenience that the Q text is a report of the F text (apart from alterations or corruptions introduced into F by Scribe P, Scribe E, the compositor, or the proof-reader). As we consider the evidence pointing to the conclusion that the Q text is a report we shall bear in mind the theory that Q represents a first draft and F a revision, and we shall argue against it.

We now proceed to this evidence which indicates that the Q text is a report.² To give us a starting point there are within the first three pages of the text in Q two passages each of which

¹ Unless Shakespeare was concerned in the cutting which produced the F abridgment. But even if he was (and he may not have been) it cannot in my opinion be maintained that he made any revisions apart from the cutting.

² Some of the evidence is referred to by Greg in *Neophilologus*, XVIII, pp. 252-7, and *Editorial Problem*, pp. 90-3. But I propose to undertake a fuller survey.

shows a textual breakdown of such a nature that in my opinion only the theory of memorial transmission can explain it. Conditions in these passages resemble conditions in the undoubtedly reported Shakespearian texts. The first is at I 1 35-53, where the two texts run as follows

Q| *Lear* Meane time we will expresse our darker purposes,
 The map there, know we haue diuided
 In three, our kingdome, and tis our first intent,
 To shake all cares and busines of our state,
 Confirming them on yonger yeares,
 The two great Princes *France* and *Burgundy*,
 Great ryuals in our youngest daughters loue,
 Long in our Court haue made their amorous sojourne,
 And here are to be answerd, tell me my daughters,
 Which of you shall we say doth loue vs most,
 That we our largest bountie may extend,
 Where merit doth most challenge it,
Gonorill our eldest borne, speake first?

F <i>Lear</i> Meane time we shal expresse our darker purpose	35
Giue me the Map there Know, that we haue diuided	
In three our Kingdome and 'tis our fast intent,	
To shake all Cares and Businesse from our Age,	
Conferring them on yonger strengths, while we	
Vnburthen'd crawle toward death Our son of <i>Cornwal</i> ,	40
And you our no lesse louing Sonne of <i>Albany</i> ,	
We haue this houre a constant will to publish	
Our daughters seuerall Dowes, that future strife	
May be preuented now The Princes, <i>France & Burgundy</i> ,	
Great Riuals in our yongest daughters loue,	45
Long in our Court, haue made their amorous sojourne,	
And heere are to be answer'd Tell me my daughters	
(Since now we will diuest vs both of Rule,	
Interest of Territory, Cares of State)	
Which of you shall we say doth loue vs most,	50
That we, our largest bountie may extend	
Where Nature doth with merit challenge <i>Gonerill</i> ,	
Our eldest borne, speake first	

Q lacks the passage 'while we preuented now' (39-44) Did Shakespeare originally write the speech without these lines, and did he add them in the course of a revision? I think

that we can be confident that the answer is in the negative. The repetition of the word 'great' in Q lines 44 and 45 is very clumsy, and I should not like to attribute it to Shakespeare even in a first draft. It seems probable that the words 'two great' have been added to Q line 44 in order partially to regularize metrical irregularity brought about by an omission. Now if we take it that 'while we preuented now' formed part of the speech from the outset, we shall undoubtedly feel that in line 39 'strengths' is Shakespearian and 'yeares' not, for there is an obvious connection between 'strengths' and 'Vnburthen'd' which there would not be between 'yeares' and 'Vnburthen'd'. It will be much safer to regard Q's 'yeares' as a corruption than as a Shakespearian 'first shot'. And just as there is a connection between 'strengths' and 'Vnburthen'd', so in lines 38-9 in F there is a connection between 'Age' and 'yonger' reading 'of our state' instead of 'from our Age', Q misses an antithesis which I cannot but believe was in Shakespeare's mind when he wrote the speech once and for all. The succession of pointed contrasts, 'Age' — 'yonger', 'strengths' — 'Vnburthen'd', is surely the very original fabric of the passage, broken down and decayed in Q. And it is not difficult to suggest how the point-destroying reading 'of our state' found its way into Q line 38. I suggest that lines 48-9 were in existence when the copy for Q came into being, and that the corrupting agent has mixed up line 38, as it appears in F, with line 49, which, with the preceding line, appears only in F. F lines 38 and 49 would be easy to confuse in the memory apart from the similarity of content, the word 'Cares', occurring in both, is a link between them. The confusion would seem to be certainly memorial. Q mixes up lines 38 and 49 so thoroughly that an error of the eye on the part of a scribe or compositor is quite out of the question. I suggest, then, that 'of our state' is a memorial anticipation, and further, I suggest that Q's 'Confirming' in line 39 is also a memorial anticipation. Compare line 137 of the same scene, where 'confirme' is used in both texts in a passage also dealing with the division of the kingdom,

a passage which might therefore be confused memorially with this one. The same variant, Q 'confirm'd', F 'conferr'd', occurs in line 81 we have the same anticipation twice. Admittedly Q's 'Confirming' does not give positive indications of being corrupt as 'of our state' does — no loss of point is involved. But nothing is more likely than that in the immediate vicinity of one anticipation we should have another.

Was the passage 'while we preuented now' omitted from the text reproduced by Q deliberately for the sake of abridgment? This is most unlikely. An abridger might cut out the passage and patch up 'The Princes, *France & Burgundy*,' but, even though 'Vnburthen'd' was now lacking, I cannot think that he would deliberately change 'strengths' to 'yeares' (which is a much poorer reading anyhow). And so we have this state of affairs: the omission ('while we preuented now') is immediately preceded by a metrically defective line containing a weak substitution and a probable textual anticipation, and that in turn is preceded by a line containing another, almost certain, textual anticipation which blunts the point of the passage. The most reasonable hypothesis seems to me to be that we are dealing with a memory which becomes very shaky at line 38 and fails altogether in the course of line 39. We are surely not dealing with a negligent scribe relying on his memory, his eye temporarily off his copy, but with someone in desperate difficulties with nothing but the straw of a failing memory to clutch at. We may reasonably attribute Q's omission of lines 48-9 to his bad memory. We sometimes find in undoubtedly reported texts that a passage is anticipated which is altogether absent from its rightful place. An abridger would gain little by cutting lines 48-9, and since defective memorial transmission is indicated ten lines earlier it is safer to lay the absence of lines 48-9 to its charge than to attribute it to negligence on the part of the compositor.

In the last line but one of the speech Q has another reading which we can confidently declare to be non-Shakespearian. Q has 'Where merit doth most challenge it', and F 'Where

Nature doth with merit challenge' The word 'Nature' here is of vital importance by asking which of his three daughters loves him most Lear is trying to discover in which of them natural affection, the feelings binding kindred together, in a word, Nature, is strongest 'Nature' may be said to be a key word in this play it is about 'Nature' And here is the word, in a most apt context, in a context which indeed calls for it, as the climax of Lear's first major speech I have no doubt that this represents Shakespeare's intention from the beginning, and that in line 52 the quarto is corrupt The conclusion of the speech is wrecked It might be suggested that the line in Q represents an attempt by a transmitter to 'correct' a line which he did not understand, but in view of conditions earlier in the speech, transmission by a defective memory seems a much likelier explanation

The second passage is at I 1 74-94 The two versions are as follows

- Q| And find I am alone felicitate, in your deere highnes loue
Cord Then poore *Cord* & yet not so, since I am sure
 My loues more richer then my tongue
Lear To thee and thine hereditarie euer
 Remaine this ample third of our faire kingdome,
 No lesse in space, validity, and pleasure,
 Then that confirm'd on *Gonorill*, but now our ioy,
 Although the last, not least in our deere loue,
 What can you say to win a third, more opulent
 Then your sisters
Cord Nothing my Lord (again
Lear How, nothing can come of nothing, speake
Cord Vnhappie that I am, I cannot heaue my heart into my mouth,
 I loue your Maiestie according to my bond, nor more nor lesse
Lear Goe to, goe to, mend your speech a little,
 Least it may mar your fortunes
- F| And finde I am alone felicitate
 In your deere Highnesse loue
Cor Then poore *Cordelia*,
 And yet not so, since I am sure my loue's
 More ponderous then my tongue

- Lear* To thee, and thine hereditarie euer,
 Remaine this ample third of our faire Kingdome,
 No lesse in space, validitie, and pleasure 80
 Then that conferr'd on *Gonerill* Now our Ioy,
 Although our last and least, to whose yong loue,
 The Vines of France, and Milke of Burgundie,
 Striue to be interest What can you say, to draw
 A third, more opilent then your Sisters' speake 85
- Cor* Nothing my Lord
- Lear* Nothing?
- Cor* Nothing
- Lear* Nothing will come of nothing, speake againe
- Cor* Vnhappie that I am, I cannot heaue 90
 My heart into my mouth I loue your Maiesty
 According to my bond, no more nor lesse
- Lear* How, how *Cordelia*? Mend your speech a little,
 Least you may marre your Fortunes

Let us begin with line 89 In the first place Q has a preliminary extra-metrical ejaculation ('How'), and in the second place Q has 'can' instead of the F 'will' In connection with the latter point it is significant that at I iv 130 we have an almost identical line, in which 'can' is used in both texts the Fool asks Lear whether he can make no use of nothing, and Lear replies

- Q| Why no boy, nothing can be made out of nothing
- F| Why no Boy,
 Nothing can be made out of nothing

'Can' is appropriate here, for Lear is stating a general truth, but at I i 89 it is 'will' which is appropriate, for Lear is thinking of the immediate result of Cordelia's words I do not believe that at I i 89 Shakespeare wrote 'can' in a first draft and subsequently altered it to 'will' for 'will' surely expresses the point of the passage as initially conceived One would have no difficulty in postulating a simple scribal or compositorial substitution here in Q, and 'can' occurs in both texts in line 84, but the versions of the two texts at I iv 130 make the theory of

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memorial anticipation more likely This anticipation might be attributed to a scribe working with his eye off his copy — a scribe who knew the play and was prone to confuse similar passages But the Q line comes almost immediately after a patch of corruption far too serious to warrant that explanation

The passage from 'The Vines' to 'interest' is lacking in Q, and the line immediately preceding this is considerably different in the two texts I do not think it likely that the line and a half wanting in Q was excised by an abridger who patched up line 82 in consequence, substituting 'in our deere loue' for 'to whose yong loue' An abridger would not gain sufficient from such a short omission to justify his trouble in adapting line 82 Did Shakespeare first write the passage without line 83 and the first part of line 84, and did he subsequently add these, altering line 82 at the same time? I think that the metre of Q is an objection to this in Q the words 'What can you say to win' form a metrically defective line, and sound clumsy I cannot see why Shakespeare should be held guilty of metrical incompetence even in a first draft The most reasonable view seems to me that the speech originally included the piece omitted from Q, and that its omission from Q is the result of defective transmission And if so, it follows that Q's 'in our deere loue' is a perversion, since the omitted words cannot coherently follow that phrase It seems clear that in Q 'not least in our deere loue' is intended as a single connected phrase, and since 'in our deere loue' is a perversion one may well regard 'not least' with suspicion The Globe editors and others conflate Q and F in line 82 and read

Now, our joy,

Although the last, not least, to whose young love, etc

But in my opinion Q's 'the last, not least' is in itself a much inferior reading to that of F In the latter the double contrast with 'last' and 'least' isolates 'our Ioy', and, throwing greater emphasis upon it, makes it more effective And it is a very important word in the context Although Cordelia is the

youngest daughter and the smallest and 'the least royal in [her] presence', as White puts it,¹ she is her father's joy, his darling. The words 'last, not least' were a common phraseological formula in Shakespeare's day.² While this has induced some editors to accept it here, it may well strengthen our suspicion of it. The Q version is commonplace, that of F is not. Schmidt points out³ that in *Julius Caesar* III 1 189 we have 'Though last, not least in love', and he suggests corruption in Q *Lear* I 1 82 by association with this. But, since the phrase 'last, not least' was commonplace, perhaps we need only compare the Q line under discussion with line 75 of the same scene where we have

Q|in your deere highnes loue
F|In your deere Highnesse loue

It seems to me that I 1 78-85 was in the Q version memorially transmitted, that the person responsible forgot line 83 and the first half of line 84, that he remembered line 82 only vaguely, and that he pieced together his fragmentary recollection of line 82 and a phrase taken from line 75, producing a line of his own agreeing with a commonplace verbal formula and rendering the passage rather colourless. If he remembered also something of I 1 151 —

Q|thy yongest daughter does not loue thee least,
F|Thy yongest Daughter do's not loue thee least,

he might, inverting the subject and object, be all the more likely to corrupt Q I 1 82 in the manner described. The theory of defective memorial transmission is the only one which to my mind will account for the havoc wrought upon lines 81-4 in the quarto.

In I 1 77 we have the variant Q 'more richer', F 'More

¹ See Furness, *New Variorum* edition of *Lear*, p. 14.

Cf. Malone, cited in Furness, *op. cit.* p. 14.

² See Furness, *op. cit.* p. 15.

ponderous' At first sight Q seems preferable here, since 'richer' forms a more obvious antithesis to 'poore' than 'ponderous' does Many editions, including the Globe, read 'more richer' It is even possible to suggest a reason why Scribe E, or some other person involved in the transmission of the F text, should have altered 'more richer' The double comparative and superlative are well known in Shakespeare, but Scribe E may not have liked them So it might be argued and Wright suggests¹ that the F 'More ponderous' 'has the appearance of being a player's correction to avoid a piece of imaginary bad grammar' At I 1 215 F has 'The best, the deerest', while Q has 'most best, most deerest' But, as we shall see, Q may be corrupt there And not only is there a double comparative in F as well as Q at I 1 210 ('more worthier'), but at III 11 64 Scribe E has actually substituted 'More harder then' (F) for the Q 'More hard then is' In view of this we surely cannot hold that Scribe E (or Wright's 'player') altered 'more richer' to 'More ponderous' in I 1 77 for grammatical reasons In any case, 'ponderous' is not a word which I can imagine as readily occurring to Scribe E — I should think that if he really had not liked the double comparative he would have been more likely to alter the line to 'More rich then is my tongue' 'Ponderous' seems to me a more effective reading, and I believe that Schmidt is right when he says ² '*Light* was the usual term applied to a wanton, frivolous, and fickle love, "light o' love" was a proverbial expression But the opposite of this, *heavy*, could not be here employed, because that means uniformly, in a moral sense, melancholy, sad, nor is *weighty* any better, therefore Shakespeare chose "ponderous"' I agree with this, except that I do not think it need be supposed that Shakespeare chose 'ponderous' after a process of elimination of other words Again I suggest that in Q we have an anticipation The person responsible probably associated this passage with two others In this passage we have the words 'poore' and 'tongue' compare the following later passages —

¹ See Furness, op cit p 13

Ibid

- I 1 249 F| Fairest *Cordelia*, that art most rich being poore,
 Q| Fairest *Cordelia* that art most rich being poore,
 I 1 229 F| But euen for want of that, for which I am richer,
 A still solliciting eye, and such a tongue,
 That I am glad I haue not,
 Q| But euen for want of that, for which I am rich,
 A still solliciting eye, and such a tongue,
 As I am glad I haue not,

I suggest that 'more richer' is found in Q at I 1 77 as an antithesis to 'poore' not because Shakespeare wrote it — I do not think he did — but because that antithesis, though with superlative instead of comparative, occurs at I 1 249, where Shakespeare did write it.

Now at I 1 82 we were certainly not dealing with the work of a negligent scribe prone to take his eye off his copy occasionally and rely on the guidance of an imperfect memory. There we were surely dealing with a struggling memory, the memory of someone who had no documentary assistance to turn to: it stumbled at line 82 and fell down altogether in the omission of line 83 and the first part of line 84. The person responsible has been defeated in this way twice within two pages of the quarto, at I 1 39 and I 1 82, and, interestingly enough, in both passages he has substituted 'confirm' for 'confer', probably through anticipation of I 1 137 (this suggesting that we are dealing with the same transmitter at both points).

Now the reading 'more richer' in Q I 1 77 would in itself admit of explanation by the formula of the anticipating scribe, but since Q I 1 82 indicates reporting, the condition of I 1 77 is most reasonably to be explained as due to reporting. And so are other readings in the passage with which we are dealing — readings consistent with that method of transmission. These other readings are — the connective 'but' in line 81, the weaker synonym 'win' for 'draw' in line 84, the extra-metrical 'How' in line 89 (perhaps an anticipation of 'How, how' in F line 93), and 'Goe to, goe to' for 'How, how *Cordelia*' in line 93 itself. 'Goe to, goe to,' occurs again in Q at I 1 232, where metrical considerations suggest that it is an interpolation.

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We have analysed Q I 1 35-53 and I 1 74-94 and found evidence of reporting in both passages. In the twenty-line passage lying between these two there are three lines in Q which are consistent with the theory of reporting, and one of them seems to me itself strongly to suggest reporting. At the end of line 67 Q has an imperative 'speake' which is absent from F, but at the end of line 85 F has an imperative 'speake' which is absent from Q. Memorial transference seems very likely in Q: both of the lines cited occur at the ends of speeches in each of which Lear questions one of his daughters about the extent of her love for him — they might easily be confused in the memory. Secondly, line 68 runs thus in the two texts

Q| Sir I am made of the selfe same mettall that my sister is,
F| I am made of that selfe-mettle as my Sister,

Here the Q version is clumsy, that of F compact and firm. I should not like to think that in a first draft Shakespeare perpetrated such an awkward line as that of Q, and I think it is thoroughly corrupt. And the corruption is memorial. The initial 'Sir' is probably derived from I 1 54, where both texts have it at the beginning of the line. With Q's 'the selfe same' compare the two versions of II 11 133 —

Q| This is a fellow of the selfe same nature,
Our sister speake of,
F| This is a Fellow of the selfe same colour,
Our Sister speakes of

Again we have an anticipation in Q I 1 68 and II 11 133 are linked by the word 'sister', and 'the selfe same' in II 11 133 is anticipated at I 1 68. To make the matter a little more complex, I suggest that in II 11 133 itself Q contains memorial corruption. The word 'nature' is much weaker there than 'colour', which is surely the Shakespearian word. But at II 11 92 we have the words 'his nature' in both texts, the 'his' referring to the 'fellow' spoken of in II 11 133. So Q I 1 68 anticipates II 11 133, and in Q II 11 133 we have a reminiscence of II 11 92.

But we have not yet finished with Q I 168. Instead of 'as my Sister' Q has 'that my sister is' here we have textual expansion, which is found in reported texts though it need not of itself indicate reporting and we have it again in the third of the Q lines to which we referred — I 154 begins in F 'Sir, I loue you' and in Q 'Sir I do loue you'. In both cases the expansion results in an objectionable stotting movement. I should not like to explain Q I 168 by the formula of the anticipating scribe, for it seems to me that there is too much corruption in the line reporting seems to me a much likelier explanation.

The stretch of text extending from I 135 to I 194 is packed full of memorial corruption in Q: the corruption is too frequent and in places too serious to allow of the theory that we have to do with a scribe who knew the play and who wrote largely from memory instead of using his eyes and the hypothesis of reporting is inevitable.

Now let us look at I iv 222-34. The versions are as follows

Q| *Lear* Doth any here know mee? why this is not *Lear*, doth *Lear* walke thus? speake thus? where are his eyes, either his notion, weaknes, or his discernings are lethergie, sleeping or wakeing, ha! sure tis not so, who is it that can tell me who I am? *Lears* shadow? I would learne that, for by the markes of soueraintie, knowledge, and reason, I should bee false perswaded I had daughters

Foole Which they, will make an obedient father

Lear Your name faire gentlewoman?

Gon Come sir, this admiration is much of the sauour of other your new pranks,

F| *Lear* Do's any heere know me?

This is not *Lear*

Do's *Lear* walke thus? Speake thus? Where are his eyes?

Either his Notion weakens, his Discernings

Are Lethargied Ha! Waking? 'Tis not so?

225

Who is it that can tell me who I am?

Foole *Lears* shadow

227

Lear Your name, faire Gentlewoman?

232

Gon This admiration Sir, is much o'th'sauour
Of other your new pranks

F has an omission in this passage we are not, however, concerned with that here, but with the condition of the Q text where it can be checked against that of F. Nor do I wish to speak of the Q punctuation and lineation yet that will come later.

There is no doubt that in lines 224-5 F is right and Q corrupt. Lear never reaches an 'or' clause to answer his 'Either' — he breaks off. Editors generally print a dash instead of the F full stop after 'Lethargied'. The Q 'or' before 'his discernings' betrays a misunderstanding of the passage. Again, the words 'sleeping or' make nonsense and involve metrical irregularity. Clearly Q does not represent a Shakespearian first draft here: it perverts the F text in a particularly outrageous manner. There is little doubt in my mind that the person responsible for the perversion has confused this passage with III v1 41, where Q has 'sleepest or wakest thou iolly shepherd'. This is absent from F, it occurs in the course of one of the passages (III v1 17-55) which, as we have seen, were cut in the stage-abridgment represented by the F text. How did I iv 225 come to be associated with III v1 41 in the mind of the corruptor of Q? We may perhaps suggest something like this: 'Either' in I iv 224 suggested 'or' to him, and he inserted 'or' before 'his discernings', he remembered that 'waking' occurred in line 225, and the fact that he had just set down two alternatives carried his mind forward to III v1 41 where a part of the verb 'to wake' is used in a phrase embodying alternatives — 'sleepest or wakest thou', and so he wrote down 'sleeping or waking' in I iv 225. I can see no reasonable explanation of this phrase in I iv 225 other than that of memorial corruption. Can we hold responsible a scribe with his eye off his copy and his memory active? Surely not. The two lines, I iv 224-5, are too seriously damaged. A scribe with his eye temporarily off his copy may corrupt a text.

but I should not like to assume such a scribe where the text is absolutely wrecked, as it is here in Q. Is it not more likely that a reporter is responsible? I am convinced that in I iv 224-5 in Q we have to do with a memory desperately and ineffectively straining after words but dimly recollected and very badly misunderstood. And with memorial corruption in my opinion established, I should regard Q's 'why' (I iv 222), 'sure' (line 225), and 'Come' (line 233), as interpolations. 'Come sir' also occurs in Q a few lines farther up (at I iv 215), and there too it is absent from F, to the benefit of the metre there. The interpolation of ejaculations is frequently found in texts which are undoubtedly reported so are inversions, and we have inversions in Q in I iv 225 and 233 —

Q|sleeping or wakeing, ha!

F|Ha! Waking?

Q|Come sir, this admiration

F|This admiration Sir,

In both these cases Q combines within a few words two types of corruption found in reported texts: in the first it combines inversion and anticipation, in the second inversion and the interpolation of an ejaculation.

Let us now look at I iv 298-310. The two texts run as follows

Q| old fond eyes, beweepe this cause againe, ile pluck you out, & you cast with the waters that you make to temper clay, yea, i'st come to this? yet haue I left a daughter, whom I am sure is kind and comfortable, when shee shall heare this of thee, with her nailes shee'l flea thy woluish visage, thou shalt find that ile resume the shape, which thou dost thinke I haue cast off for euer, thou shalt I warrant thee

Gon Doe you marke that my Lord?

Duke I cannot bee so partiall *Gonorill* to the great loue I beare you,

Gon Come sir no more,

F| Old fond eyes,
Beweepe this cause againe, Ile plucke ye out,
And cast you with the waters that you loose

THE COPY FOR Q

To temper Clay Ha' Let it be so
 I haue another daughter,
 Who I am sure is kinde and comfortable
 When she shall heare this of thee, with her nailes
 Shee'l flea thy Woluish visage Thou shalt finde, 305
 That Ile resume the shape which thou dost thinke
 I haue cast off for euer *Exit*

Gon Do you marke that?

Alb I cannot be so partiall *Gonerill*,
 To the great loue I beare you

Gon Pray you content 310

Let us begin with line 310 I think it can be maintained that the Q 'Come sir no more' is inappropriate in this context Albany has begun to remonstrate with Goneril she stops him with 'Pray you content' in F, spoken, I imagine, soothingly and in a conciliatory manner Her attitude to Albany at this stage of the play is certainly not such as to warrant her being so rude as to say 'Come sir no more' to him Consequently I do not believe that Q gives the version of a first draft here At II iv 152 Regan says to Lear 'Good Sir, no more' (so F Q — 'Good sir no more,') This is entirely appropriate there, and Q I iv 310 in all probability contains an inexact anticipation of it Next in line 307 we have an elaborate piece of textual expansion In F we have a metrical line, divided between two speakers in Q the addition of the words 'thou shalt I warrant thee' and 'my Lord' totally destroys the metre An actor playing Lear might well add 'thou shalt I warrant thee' on his own responsibility to get a more emphatic effect, and of course reported texts frequently preserve interpolations made in performances Next in line 302 Q has 'yet haue I left a daughter' while F has 'I haue another daughter' The Q form of the phrase is in all probability due to recollection of I iv 251 where both texts have 'yet haue I left a daughter' It is interesting to observe that at III vii 79 we have the following variation —

Q| yet haue you one eye left

F| you haue one eye left

where the Q reading is metrically clumsy and doubtless contains memorial corruption — the line has been confused with this same I iv 251. Continuing our analysis of I iv 298-310 where F has 'Ha' Let it be so,' Q has 'yea, i'st come to this?' It is possible that here Q anticipates III iv 47-8 where both texts have 'art thou come to this?' In that case we should have to suppose that Shakespeare's version contained a metrically defective line —

To temper Clay Ha'

Let it be so I haue another daughter,

This is quite possible. But there is another possibility Shakespeare may have written this —

To temper Clay Yea, i'st come to this?

Ha' Let it be so I haue another daughter,

Scribe E may have written 'Ha' Let it be so,' into his copy of Q in such a way that the F compositor thought it was to be substituted for, instead of added to, 'Yea, i'st come to this?' This would be consistent with our views stated in Chapter II. Nevertheless, in the passage with which we are dealing we have within eleven lines the following corruptions (i) recollection ('yet daughter'), (ii) textual expansion (line 307), (iii) anticipation (line 310). In addition Q's obviously inferior 'make' for the F 'loose' in line 300 may be due to recollection of 'make' in line 296. I think that there is too much corruption in the Q version of the passage to make the theory of a negligent scribe safe: that of reporting is in my view safer.

Next consider II iv 84-100

Q| *Lear* Denie to speake with mee, th'are sicke, th'are
They traueled hard to night, meare Iustice, (weary,
I the Images of reuolt and flying off,
Fetch me a better answer

Glost My deere Lord, you know the fierie qualitie of the Duke, how vnremoueable and fixt he is in his owne Course

Lear Vengeance, death, plague, confusion, what fierie quality, why
Gloster, Gloster, id'e speake with the Duke of *Cornewall*, and his wife

Glost I my good Lord

Lear The King would speake with *Cornewal*, the deare father
Would with his daughter speake, commands her seruice,
Fierie Duke, tell the hot Duke that *Lear*,
No but not yet may be he is not well,

(The last four lines are given as in Q corr Q uncorr has 'speake' for 'speak' and 'fate,' for 'father' in the first of these lines, 'the' for 'his' and 'come and tends seruise' for 'commands her seruice' in the second, 'The fierie' for 'Fierie' in the third, and 'Mo' for 'No' in the fourth. We are not concerned with these variants here, and the fact that I have quoted the readings of Q corr does not necessarily mean that I regard them all as faithful to the copy for Q. Again, in our quotations we are not reproducing errors of spacing in the first of the four variant lines Q uncorr has '*Cornewal*, the', Q corr '*Cornewal*,the')

F| *Lear* Deny to speake with me?

They are sicke, they are weary,
They haue trauail'd all the night? meere fetches 85
The images of reuolt and flying off
Fetch me a better answer

Glo My deere Lord,

You know the fiery quality of the Duke,
How vnremoueable and fixt he is
In his owne course

Lear Vengeance, Plague, Death, Confusion 90
Fiery? What quality? Why *Gloster Gloster*,
I'd speake with the Duke of *Cornewall*, and his wife

Glo Well my good Lord, I haue inform'd them so

Lear Inform'd them? Do'st thou vnderstand me man

Glo I my good Lord 95

Lear The King would speake with *Cornwall*,
The deere Father

Would with his Daughter speake, commands, tends, seruice,
Are they inform'd of this? My breath and blood
Fiery? The fiery Duke, tell the hot Duke that —
No, but not yet, may be he is not well, 100

Q omits lines 93-4 and line 98. It would certainly seem to be a case of omission from Q and not addition to F, for line 95 follows line 94 much more naturally than it follows line 92. Are the Q omissions the result of negligence on the part of a

scribe or the compositor? I do not think so. It will be noticed that the matter of the second omission refers back to that of the first. We have to do with linked omissions in Q. I do not think we can comfortably assume that a scribe or compositor *accidentally* omitted two linked passages, separate but close to each other. That would be too great a coincidence to be likely. Nor do I think that a scribe or compositor would omit line 98 *because* he had omitted lines 93-4. I should rather expect him to go back and insert 93-4, or (more probably) simply to proceed with 98 despite his omission of 93-4 (of which he might well be unaware). Line 98 could stand without lines 93-4 and make sense, though losing its real point. And I do not think that it is likely that such short omissions are the result of deliberate abridgment. I think it most probable that these omissions are due to reporting. Chambers (*William Shakespeare*, I, 467) instances this as a case of linked omissions in Q which suggest that the stenographer whom he postulates was sometimes aware of lapses of attention on his own part and 'attempted to cover them up'. It is also possible, however, that sheer failure of memory in an actor or reconstructor may be responsible for the omission of all the lines in the passage referring to the Duke and Duchess being 'inform'd'. At any rate there appears to be another memorial corruption in the neighbourhood in Q. With the variation in line 85 compare II ii 150 where Kent says

Q| I haue watcht and trauaild hard,

F| I haue watch'd and trauail'd hard,

This is recollected in Q II iv 85. Then in II iv 90 Q has an inversion. There is another inversion in II iv 91, though Q's 'what fierie quality,' may rather be a vulgarization — a substitution of a more commonplace for a less commonplace locution. Again I believe that the passage quoted from Q is too corrupt to be explained by the theory of a careless scribe or compositor again the theory of reporting seems to me safer.

At IV i 5-12 the two texts read as follows

THE COPY FOR Q

Q| The lamentable change is from the best,
 The worst returnes to laughter,
 Who's here, my father parti, eyd, world, world, O world!
 But that thy strange mutations make vs hate thee,
 Life would not yeeld to age *Enter Glost led by an old man*

(In the third line here Q uncorr has 'poorlie, leed', Q corr 'parti, eyd')

F| The lamentable change is from the best, 5
 The worst returnes to laughter Welcome then,
 Thou vnsubstantiall ayre that I embrace
 The Wretch that thou hast blowne vnto the worst,
 Owes nothing to thy blasts
Enter Gloucester, and an Oldman
 But who comes heere? My Father poorely led? 9-10
 World, World, O world!
 But that thy strange mutations make vs hate thee,
 Life would not yeelde to age

In the passage from 'But who' to 'O world!' F needs re-lining 'But who comes heere?' completes the line begun with 'Owes nothing to thy blasts', and 'My Father O world!' forms a pentameter Q omits the passage 'Welcome blasts' (lines 6-9) This is almost certainly an omission due to imperfect memorial transmission If it were due to abridgment, or if it were an accidental omission made by a scribe or compositor, we should not expect 'But who comes heere?' to be paraphrased as 'Who's here,' The Q 'Who's here,' does not complete line 6 satisfactorily from the metrical point of view, and I do not see any reason to suppose that Shakespeare would write a line so awkward metrically in a first draft Surely in the Q text a reporter's memory has failed at line 6 and has recovered rather uncertainly at line 9 It may be mentioned that at line 17 of this scene Q has 'Alack sir, you cannot see your way' The words 'Alack sir' are absent from this line in F, but they are present in both texts in line 45 of the scene we presumably have anticipation in Q in line 17 (unless 'Alack(e) sir' — extra-metrical — in line 45 is not genuine but an unauthorized piece of textual expansion in Q which Scribe E

neglected to remove in which case Q's 'Alack sir' in line 17 may also be regarded as a piece of textual expansion)

At IV vi 148-71 the two texts run as follows

Q| *Lear* What art mad, a man may see how the world goes with no eyes, looke with thy eares, see how yon Iustice railes vpon yon simple theefe, harke in thy eare handy, dandy, which is the theefe, which is the Iustice, thou hast scene a farmers dogge barke at a begger *Glost* I sir

Lear And the creature runne from the cur, there thou mightst behold the great image of authoritie, a dogge, so bade in office, thou rascall beadle hold thy bloody hand, why dost thou lish that whore, strip thine owne backe, thy blood hotly lusts to vse her in that kind for which thou whipst her, the vsurer hangs the cosioner, through tottered raggs, smal vices do appeare, robes & furd-gownes hides all, get thee glasse eyces, and like a scuruy polititian secme to see the things thou doest not, no now pull off my bootcs, harder, harder, so

F| *Lear* What, art mad? A man may see how this world goes, with no eyes Lookc with thine eares See how yond Iustice railes vpon yond simple theefe Hearke in thine eare Change places, and handy-dandy, which is the Iustice, which is the theefe Thou hast scene a Farmers dogge barke at a Beggar? 5

Glou I Sir

Lear And the Creature run from the Cur there thou might'st behold the great image of Authoritie, a Dogg's obey'd in Office Thou, Rascall Beadle, hold thy bloody hand why dost thou lash that Whore? Strip thy owne backe, thou hotly lusts to vse her in that kind, for which thou whip'st her The Vsurer hangs the Cozner Thorough tatter'd cloathes great Vices do appeare Robes, and Furr'd gownes hide all Place sinnes with Gold, and the strong Lance of Iustice, hurtlesse breakes Arme it in ragges, a Pigmies straw do's pierce it Nonc do's offend, none, I say none, Ile able 'em, take that of me my Friend, who haue the power to seale th'accusers lips Get thee glasse-eyes, and like a scuruy Politician, secme to see the things thou dost not Now, now, now, now Pull off my Bootes harder, harder, so 10 15 20

The passage from 'Thou, Rascall Beadle,' to 'harder, so' is

verse, though set up in prose form in both Q and F. It will be convenient in dealing with this passage to refer to the line-numbers of the passage itself (F version) and not of the scene.

Apart from the verse-lining, the F version requires correction in my opinion at two points: in line 14 the Q 'small' is probably correct and the F 'great' wrong, and in line 15 for the F 'Place sinnes' we must, I think, accept from Theobald the emendation 'Plate sinne' (see the Notes on IV vi 162, 163). Except for these points there is no reason to suspect the correctness of the F text.

Q omits 'Plate lips' (lines 15-19). Chambers¹ says that this omission may conceivably be the result of censorship. He is not emphatic about this, and, while the omission may indeed be the result of censorship, it may equally well be accidental. It may be due to defective memorial transmission, like others we have encountered. If we have to do with memorial transmission in Q it would not be surprising if 'Plate lips' were forgotten, for, especially towards the end, it is difficult. Now apart from this omission² there are in the Q version of the passage three different types of corruption which might be due to reporting. We have an inversion in the Q state of lines 4-5. In lines 11-12, instead of 'thou hotly' Q has 'thy blood hotly' which is unmetrical. Greg says³ that the Q reading 'seems to contain a recollection of "hold thy bloody hand" just before'. In line 14 where F has 'cloathes' Q has 'raggs'. I think there can be no doubt that F is right here and that the Q reading is an anticipation of 'ragges' in F line 16. If we read 'rags' at both points its effect at the second point is much weakened and we not infrequently find in reported texts anticipations of readings in passages omitted from their proper places. Finally, in its version of line 9, instead of 'a Dogg's obey'd' Q has 'a

¹ *William Shakespeare*, vol. I, p. 467.

² Q has another, small, omission — 'Change places, and' in line 4, but this may easily be due to carelessness in the compositor.

³ *Editorial Problem*, p. 93.

dogge, so bade', which looks very like an error of hearing. There are several readings in Q which may be errors of hearing. For instance, at IV iv 27 for the F 'incite' Q reads, absurdly, 'in sight'. Miss Doran¹ reminds us that 'the printer may have himself unconsciously substituted words similar in sound, just as now one sometimes writes *their* for *there*, *write* for *right*, and so forth'. This would explain 'in sight' satisfactorily, but I agree with Greg² who finds it 'more difficult to believe that it was [the compositor] who converted "a dog's obeyed in office" (F) into "a dog, so bade in office" (Q)'. The spelling 'cosioner' in the Q version of line 13 might also be an error of hearing, but we need not press this. Now even if we take Q's 'a dogge, so bade' as an aural error, we may perhaps attribute it to dictation of the copy to the compositor at this point.³ And each of the other corruptions we have noted in this passage of Q might be explained otherwise than as the result of reporting a scribe, or conceivably the compositor, might be held responsible for the anticipation and recollection, and either a scribe or the compositor might be held responsible for the inversion. But I think it not unreasonable to argue thus within a passage which in modern editions comprises only two dozen lines we have, apart from a considerable omission, corruption of three types — inversion, anticipation and recollection, auditory error — each of which might be attributed to a scribe or the compositor on the one hand or to a reporter on the other. It is unlikely that a scribe or the compositor would within such a short passage perpetrate so many different types of error, whereas the condition of the passage is in perfect accord with what we should expect of a reporter. Further, I must say that, as regards a recollection which results in awkward metrical irregularity, and (especially) an anticipation of a word in a near-by passage subsequently omitted, I find it much easier to hold a reporter responsible than to hold a scribe or the compositor responsible.

¹ *Text of 'King Lear'*, p. 125

² *Variants*, p. 94

³ Cf. Miss Doran, *op. cit.* p. 125

THE COPY FOR Q

At V iii 155-8 the two texts read as follows

Q|Stop your mouth dame, or with this paper shall I stople it,
thou worse then any thing, reade thine owne euill, nay no tear-
ing Lady, I perceiue you know't

F|Shut your mouth Dame, 155

Or with this paper shall I stop it hold Sir,

Thou worse then any name, reade thine owne euill

No tearing Lady, I perceiue you know it 158

There is no reason to suppose that F's 'hold Sir' was added in a revision, for even if we were to read 'stople' with Q that word could be scanned as a monosyllable (cf Abbott, *A Shakespearean Grammar*, para 465) There is no reason to suppose that the absence of 'hold Sir' from Q is not an *omission* Now, no matter whether we were to read 'stop' or 'stople' in line 156, 'Shut' would be distinctly preferable to 'Stop' in line 155 'Stop' here spoils the effect of 'stop' or 'stople' in the next line F's 'Shut' is doubtless genuine, and Q's 'Stop' doubtless an anticipation of the word in the next line — even if 'stople' were correct there, anticipation of it might produce 'Stop' in line 155 In line 157 Q's 'thing' is infinitely weaker than F's 'name' — a commonplace reading is substituted for an unusual one In line 158 Q has an exclamation ('nay') which is wanting in F In no more than four successive lines in Q we have anticipation, omission, vulgarization, and textual expansion All are consistent with the theory of reporting It may certainly be said that they do not necessarily indicate reporting but would a scribe or the compositor introduce so many corruptions into such a short speech? It is more probable that a reporter would

Lear's last speech in the play, V iii 306-12, runs thus in the two texts

Q| And my poore foole is hangd, no, no life, why should
a dog, a horse, a rat of life and thou no breath at all, O thou
wilt come no more, neuer, neuer, neuer, pray you vndo
this button, thanke you sir, O, o, o, o

F| And my poore Foole is hang'd no, no, no life?
Why should a Dog, a Horse, a Rat haue life,
And thou no breath at all? Thou'lt come no more,

Neuer, neuer, neuer, neuer, neuer
 Pray you vndo this Button Thanke you Sir, 310
 Do you see this? Looke on her? Looke her lips,
 Looke there, looke there

Q omits lines 311-12 Were these lines added by Shakespeare in a revision? If they were in existence from the beginning were they omitted accidentally by a scribe or the compositor? (Surely no abridger would cut out these few climax-exclamations) Or do we again have to do with a forgetful reporter? In favour of the last explanation it is to be noted that no less than three of the preceding four lines of the speech in Q may be held to show corruption characteristic of reporting. In line 307 we have 'of' for the unstressed 'haue' — one of the least questionable examples of possible aural error in the Q text, in line 308 the Q text is expanded to unmetrical dimensions by the introduction of the ejaculation 'O' and the enlargement of 'Thou'lt' to 'thou wilt', and at the end of line 310 we have a truly horrible quadruple 'O', expressing dying groans to the utterance of which Burbadge seems to have been addicted at moments like these — they occur also at the end of the folio *Hamlet*. Surely neither here nor there are they Shakespearean. Here, then, we have a six-and-a-half line speech in Q it shows a probable aural error, textual expansion of a kind likely to have been introduced in performance, and omission. A scribe who preferred recollecting performances to reading his copy might introduce the types of corruption we have here.¹ But I cannot think that he would corrupt the speech *to the extent* to which it is corrupted in Q. The Q speech is a mere ruin. Again reporting seems to me to be strongly suggested. It is also strongly suggested by the Q versions of the following

I 11 10 Q | with base, base bastardie?
 F | With Base? With basenes Barstadie? Base, Base?

¹ The quadruple 'O' at the end of F *Hamlet* was introduced by such a scribe. See Dover Wilson, *The Manuscript of Shakespeare's 'Hamlet'*, vol. I, p. 78

THE COPY FOR Q

- II iv 116 Q| O my heart, my heart
 F| Oh me my heart! My rising heart! But downe
- III 1 53-4 Q| Ile this way, you that,
 F| in which your pain | That way, Ile this
- V.iii 174 Q| Thou hast spoken truth,
 F| Th'hast spoken right, 'tis true,

In each of these cases Q has metrical deficiency. And in the second case the Q version results in a total loss of the point of the following speech (present in both texts) with its 'downe, wantons, downe'. In the second case at any rate, then, Q does not give us a Shakespearian 'first shot' and surely it does not do that in the other three either. As we have already said, there is no need to suppose that Shakespeare would be metrically incompetent or slovenly in even a first draft. And I cannot think that the theory of the careless scribe will do, at any rate in the first three cases. What we have to do with is surely the fumbling of a memory with no authentic document to fall back on.

Of the passages discussed so far, some give stronger indications of memorial transmission than others. In particular I think that the first two passages we analysed give very strong indications of memorial transmission. But as regards fullness and accuracy the relationship of the quarto text of *Lear* as a whole to the text of the folio is not the same as that between any of the undoubtedly 'bad' Shakespearian texts and the corresponding 'good' text or texts as wholes. Q *Lear* is as a whole of a very much higher standard. It might conceivably be suggested, therefore, that the copy for Q was a transcript of a document which in certain passages was defective or illegible, that the transcriber knew the play from performances, and that he did his best from memory at those points, while generally following his documentary authority where it was not defective or illegible. But at very many points all through the Q text we come upon lines containing readings differing

from those of F, readings of the same types as those we have found in the passages we have just studied. We come upon lines containing exclamations, vocatives, connectives, etc absent from the corresponding lines in F, and sometimes causing metrical irregularity. Lines containing inversions. Lines containing anticipations and recollections. Lines containing readings much weaker and less effective than those of F — weak synonym-substitutions. We find corruptions of these kinds in Q at many points where we do not have serious textual breakdowns and where the theory of reporting is not obviously indicated. But I think we may argue thus: scattered all through the Q text we have many readings of the same types as those we have found in passages almost undoubtedly reported; therefore, while these readings scattered throughout Q might in some cases be explained otherwise than by the theory of reporting (e.g. by postulating transcription by a careless scribe relying on his memory rather than on his eyes), it is not unreasonable to take them as being in fact the result of reporting. To put the matter in another way: the Q text is characterized *throughout* by certain types of corruption which might in some places be accounted for by the theory of extremely careless transcription as well as by the theory of reporting. But at some points most or all of these types of corruption are found clustered together in a short passage in which the text is so bad that the theory of reporting is clearly indicated there. This makes it probable that we have to do with reporting throughout.

I propose now to give lists of examples of some of the textual characteristics with which we have been dealing.

(a) LINES IN WHICH Q CONTAINS EXCLAMATIONS, VOCATIVES, CONNECTIVES, ETC NOT FOUND IN THE CORRESPONDING LINES IN F

I 1 107 F| Let it be so, thy truth then be thy dowre
 Q| Well let it be so, thy truth then be thy dower,

THE COPY FOR Q

- I 1 162 F| Kill thy Physition, and thy fee bestow
Q| Doe, kill thy Physicion, | And the fee bestow
- I 1 179 F| Fare thee well King, sith thus thou wilt appeare,
Q| Why fare thee well king, since thus thou wilt appeare,
- I 1 201 F| Will you with those infirmities she owes,
Q| Sir will you with those infirmities she owes,
- I 11 14 F| Goe to th'creating a whole tribe of Fops
Q| goe to the creating of a whole tribe of fops
- I 11 146-7 F| When saw you my Father last?
Edg The night gone by
Q| Bast Come, come, when saw you my father last?
Edg Why, the night gon by
- I 1v 109 F| Truth's a dog must to kennell,
Q| Truth is a dog that must to kenell,
- I 1v 215 F| I would you would make vse of your good wisdom
Q| Come sir, I would you would make vse of that good wisdom
- I 1v 312 F| Tarry, take the Foole with thee
Q| tary and take the foole with
- I v 17 F| What can'st tell Boy?
Q| Why what canst thou tell my boy?
- II 1 23 F| Haue you not spoken 'gainst the Duke of *Cornwall*?
Q| haue you not spoken gainst the Duke of *Cornwall* ought,
- II 1 32 F| Fly Brother, Torches, Torches, so farewell
Q| flie brother flie, torches, torches, so farwell,
- II 11 26 F| Is it two dayes since I tript vp thy heeles, and beate thee
Q| is it two dayes agoe since I beat thee, and tript vp thy heeles

II 11 28-9 F| Ile make a sop oth' Moonshine of you, you whore-
son Cullyenly Barber-monger, draw
Q| ile make a sop of the moone-shine a'you, draw you
whorson cullyonly barber-munger, draw?

II 11 52 F| A Taylor Sir,
Q| I, a Tayler sir,

II 11 102 F| What mean'st by this?
Q| What mean'st thou by this?

II 11 120 F| Fetch forth the Stocks?
Q| Bring forth the stockes ho?

II 11 146 F| Come my Lord, away
Q| Come my good Lord away?

II 11 150 F| Pray do not Sir,
Q| Pray you do not sir,

II 1v 6 F| Hah, ha, he weares Cruell Garters
Q| Ha ha, looke he weares crewell garters,

II 1v 69 F| least it breake thy necke with following
Q| least it breake thy necke with following it,

II 1v 147 F| Say you haue wrong'd her
Q| Say you haue wrong'd her Sir?

II 1v 214 F| I prythee Daughter do not make me mad,
Q| Now I prithee daughter do not make me mad,

II 1v 218 F| Or rather a disease that's in my flesh,
Q| Or rather a disease that lies within my flesh,

II 1v 227 F| Not altogether so,
Q| Not altogether so sir,

II 1v 232 F| Is this well spoken?
Q| Is this well spoken now?

III 11 11-12 F| Good Nunkle, in, aske thy Daughters blessing,
Q| Good Nunckle in, and aske thy daughters blessing,

THE COPY FOR Q

- III 11 18 F| You owe me no subscription Then let fall
 Q| You owe me no subscription, why then let fall
- III 11 78 F| True Boy
 Q| True my good boy,
- III 1v 98-9 F| Dolphin my Boy, Boy *Sesey* let him trot by
Storme still
Lear Thou wert better in a Graue,
 Q| Dolphin my boy, my boy, caese let him trot by
Lear Why thou wert better in thy graue,
- III vi 76 F| You sir, I entertaine for one of my hundred,
 Q| You sir, I entertaine you for one of my hundred,
- III vi 82 F| so, so, wee'l go to Supper i'th'morning
 Q| so, so, so, Weele go to supper it'h morning, so, so,
 so,
- III vii 53 F| Wherefore to Douer?
 Q| Wherefore to Douer sir?
- IV 1 38 F| Bad is the Trade that must play Foole to sorrow,
 Q| bad is the trade that must play the foole to sorrow
- IV vi 22 F| Cannot be heard so high Ile looke no more,
 Q| Cannot be heard, its so hie ile looke no more,
- IV vi 139 F| Were all thy Letters Sunnes, I could not see
 Q| Were all the letters sunnes I could not see one
- IV vi 178 F| We wawle, and cry I will preāch to thee Marke
 Q| we wayl and cry, I will preach to thee marke me
- IV vi 197 F| Masters, know you that?
 Q| my maisters, know you that
- IV vii 8 F| Pardon deere Madam,
 Q| Pardon me deere madame,
- IV vii 21 F| I Madam in the heaunesse of sleepe,
 Q| I madam, in the heaunesse of his sleepe,

- V 1 36 F| pray go with vs
 Q| pray you goe with vs
- V 111 79 F| Meane you to enioy him?
 Q| Meane you to inioy him then?
- V 111 122 F| Know my name is lost
 Q| O know my name is lost
- V 111 125 F| I come to cope
 Q| I come to cope with all
- V 111 258 F| Howle, howle, howle
 Q| Howle, howle, howle, howle,
- V 111 316 F| He is gon indeed
 Q| O he is gone indeed

(b) INVERSIONS

- I 1 19 F| But I haue a Sonne, Sir, by order of Law,
 Q| But I haue sir a sonne by order of Law,
- I 1 104 F| *Lear* But goes thy heart with this?
 Cor I my good Lord
 Q| *Lear* But goes this with thy heart?
 Cord I good my Lord
- I 1 182 F| That iustly think'st, and hast most rightly said
 Q| That rightly thinks, and hast most iustly said,
- I 1 292 F| then must we looke from his age, to receiue
 Q| then must we looke to receiue from his age
- I 11 13 F| within a dull stale tyred bed
 Q| within a stale dull lyed bed,
- I 11 58 F| When came you to this?
 Q| when came this to you,
- I 11 70 F| But I haue heard him oft maintaine it to be fit,
 Q| but I haue often heard him maintaine it to be fit,
- I 11 72-3 F| the Father should bee as Ward to the Son, and the
 Sonne manage his Reuennew

THE COPY FOR Q

Q| his father should be as ward to the sonne, and the
sonne mannage the reuenew

I iv 76 F| Oh you Sir, you, come you hither Sir, who am I Sir?

Q| O you sir, you sir, come you hither, who am I sir?

I iv 89 F| goe too, haue you wisdom, so

Q| you haue wisdom

I iv 152 F| Nuncle, giue me an egge,

Q| giue me an egge Nuncle,

II ii 26-7 F| Is it two dayes since I tript vp thy heeles, and
beate thee before the King?

Q| is it two dayes agoe since I beat thee, and tript
vp thy heeles before the King?

II ii 63 F| You beastly knaue, know you no reuerence?

Q| you beastly Knaue you haue no reuerence

II iv 21 F| They could not, would not do't

Q| They would not, could not do't,

II iv 159 F| Fye sir, fie

Q| Fie fie sir

III iv 142 F| Our flesh and blood, my Lord, is growne so
vilde,

Q| Our flesh and bloud is growne so vild my Lord,

III iv 150 F| And bring you where both fire, and food is ready

Q| and bring you where both food and fire is readie

III iv 152-3 F| Good my Lord take his offer,

Q| My good Lord take his offer,

IV ii 10 F| What most he should dislike, seemes pleasant to
him,

Q| what hee should most desire seemes pleasant to
him,

IV vi 78 F| I tooke it for a man often 'twould say

Q| I tooke it for a man, often would it say

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IV vii 23 F| Be by good Madam when we do awake him,
Q| Good madam be by, when we do awake him

V iii 5 F| For thee oppressed King I am cast downe,
Q| for thee oppressed King am I cast downe,

V iii 132 F| Maugre thy strength, place, youth, and eminence,
Q| Maugure thy strength, youth, place and eminence,

V iii 178-9 F| if euer I| Did hate thee, or thy Father
Q| if I did euer hate thee or thy father

V iii 226 F| Who dead? Speake man
Q| Who man, speake?

V iii 233 F| O, is this he?
Q| O tis he,

V iii 283 F| are you not *Kent*?
Q| Are not you *Kent*?

V iii 293 F| I so I thinke
Q| So thinke I to

V iii 294 F| and vaine is it
Q| and vaine it is,

(c) ANTICIPATIONS

I i 160 F| Thou swear st thy Gods in vaine
Lear O Vassall! Miscreant
Q| thou swearest thy Gods in vaine
Lear Vassall, recreant

Cf I i 165-6 —

F| Heare me recreant, on thine allegiance heare me,
Q| Heare me, on thy allegiance heare me?

I i 213-15 F| That she whom euen but now, was your obiect,
The argument of your praise, balme of your age,
The best, the dearest,

T H E C O P Y F O R Q

Q| that she, that euen but now
Was your best obiect, the argument of your praise,
Balme of your age, most best, most deerest,

cf I 1 249-50 —

F| Fairest *Cordelia*, that art most rich being poore,
Most choise forsaken, and most lou'd despis'd,
Q| Fairest *Cordelia* that art most rich being poore,
Most choise forsaken, and most loued despisd,

This case has already been referred to (p 29) Many editions, including both the Cambridge and the Globe, read 'Most best, most dearest,' following Q But it seems to me very probable that in reading 'most best, most deerest,' Q anticipates the passage quoted second The speeches at I 1 212 ff and I 1 249 ff, by the same speaker, both begin with chains of complimentary descriptions of Cordelia, and might very easily be confused in the memory The succession of 'most's in I 1 249-50 might well be remembered at I 1 215 The fact that the passage first quoted is introduced by the words 'This is most strange' might further assist the memorial confusion

I 1 234 F| Is it but this? A tardinesse in nature,
Q| Is it no more but this, a tardines in nature,
Q is unmetrical here with its wording, cf

III iv 100-1 —

F| Is man no more then this?
Q| is man no more, but this

and III iv 105 —

F| vnaccommodated man, is no more but such
Q| vnaccomodated man, is no more but such
(Q III iv 100-1 probably anticipates III iv 105)

I 1 237-9 F| Loue's not loue
When it is mingled with regards, that stands
Aloofe from th'intire point,

SHAKESPEARE'S 'KING LEAR'

Q| Loue is not loue when it is mingled with respects that
Aloofe from the intire point (stāds

Cf I 1 247-8 —

F| Since that respect and Fortunes are his loue,
I shall not be his wife

Q| since that respects
Of fortune are his loue, I shall not be his wife

There seems in Q to be a thorough confusion between I 1 238 and I 1 247. Q's 'respects' in line 238 has the same meaning as F's 'regards'. It gives excellent sense and in itself gives no indication of corruption. If either Q or F is wrong (i.e. if we dismiss the theory of a Shakespearean revision) we must balance against each other the alternative possibilities (i) that F is wrong, giving a synonym-substitution by Scribe P, Scribe E, or the compositor, and (ii) that Q is wrong. In view of the fact that nine lines later we have in both texts the words 'respect(s)' and 'loue', I think it is safer to take it that Q contains an anticipation of the former in line 238. Now when we come to line 247 in Q we find 'respects of fortune' beside the F 'respect and Fortunes'. Most editors choose to follow Q here. But I cannot see that its reading is at all superior to that of F: indeed the latter seems to me the better. Furness follows Q in his text but in his note he says, 'If we adopt this [the Q] reading, "respects" is used like "regards" in line 238, or in *Ham* II, 11, 79, and, of course, with the same meaning as in *Ham* III, 1, 68. But it is doubtful if the reading of the Ft be not better, it means the same, and the turn of the phrase is certainly Shakespearean'. I do not think it means the same, but I agree that the turn of the phrase is certainly Shakespearean. I think also that Furness has put his finger on the cause of the Q corruption. A transmitter of the Q text has in line 247 recollected the content of line 238, where he used the word 'respects' with the meaning of 'con-

THE COPY FOR Q

siderations' And he has used it again here in the same sense in F line 247 'respect' means 'deferential regard or esteem' I suggest, then, that lines 238 and 247 were thoroughly confused in this person's mind — at 238 he anticipates F's 'respect' in 247 but changes it to 'respects' and uses it in the sense of F's 'regards' in 238, and at 247 his alteration of 'respect and' to 'respects Of' is the result of a recollection of his own 'respects' in 238

I 1 258 F| Can buy
Q| Shall buy

Cf I 1 262 —

F| nor shall euer see
Q| nor shall euer see

I 1 269 F| Loue well our Father
Q| vse well our Father,

Cf I v 14 —

F| Shalt see thy other Daughter will vse thee kindly,
Q| Shalt see thy other daughter will vse thee kindly,

The earlier and later passages could easily be confused in the memory both concern the treatment of Lear by Goneril and Regan after the distribution of the kingdom And it can be said quite confidently that in I 1 269 the F reading is appropriate to the context while that of Q is not The next line makes this clear — 'To your professed bosomes I commit him,' (the wording is the same in both texts) Cordelia is in effect saying to Goneril and Regan, 'You have said that you love our father — do so' As Greg says (*Editorial Problem*, p 93), 'she had yet no ground for supposing they would use the old man ill' The person responsible for the Q reading was thinking ahead (The fact that the Q reading is unsuited to the context militates, of course, against the theory that 'vse' is the reading of a Shakespearian first draft and 'Loue' that of a revision The use of 'professed' in the next line

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shows quite definitely that the point of line 269 as initially conceived lay in the word 'Loue')

I 11 86 F| & to no other pretence of danger
Q| and to no further pretence of danger

Cf I 11 90-1 —

F| without any further delay,
Q| without any further delay

I 11 98-9 F| conuey the businesse as I shall find meanes,
Q| conuey the businesse as I shall see meanes,

Cf I 11 174 —

F| I see the businesse
Q| I see the busines,

I 111 27 F| prepare for dinner
Q| goe prepare for dinner

Cf I 11 8 —

F| Let me not stay a iot for dinner, go get it ready
Q| Let me not stay a iot for dinner, goe get it readie,

I 11 288 F| Neuer afflict your selfe to know more of it
Q| Neuer afflict your selfe to know the cause,

Cf I 11 299 —

F| Beweepe this cause againe, Ile plucke ye out,
Q| beweepe this cause againe, ile pluck you out,

The fact that 'cause' in I 11 299 and Q I 11 288 has different meanings does not invalidate the suggestion of anticipation. But with Q I 11 288 cf also II 11 280 and III 1 39 in both texts

II 1 3-4 F| That the Duke of *Cornwall*, and *Regan* his Duchesse
Will be here with him this night

Q| that the Duke of *Cornwall* and his Dutches will bee
here with him to night

Cf II 1 14 —

F| The Duke be here to night?
Q| The Duke be here to night!

THE COPY FOR Q

II 1 10-11 F| 'Twixt the Dukes of *Cornwall*, and *Albany*?
 Q| twixt the two Dukes of *Cornwall* and *Albany*?
 Similarly, III 1v 47 F| Did'st thou giue all to thy
 Daughters?
 Q| Hast thou giuen all to thy two
 daughters,

Cf I 1 127 —

F| With my two Daughters Dowres, digest the third,
 Q| With my two daughters dower digest this third,
 and III 11 22 —

F| That will with two pernicious Daughters ioyned
 Q| that haue with 2 pernicious daughters ioyn'd
 and IV vii 28-9 —

F| those violent harmes, that my two Sisters
 Haue in thy Reuerence made
 Q| those violent harmes that my two sisters
 Haue in thy reuerence made

II 1 61 F| Bringing the murderous Coward to the stake
 Q| bringing the murderous caytife to the stake,

Cf III 11 55 —

F| Caytiffe, to peeces shake
 Q| Caytife in peeces shake,

II 11 78 F| I'd driue ye cackling home to *Camelot*
 Q| Id'e send you cackling home to *Camulet*

Cf II 1v 1-2 —

F| 'Tis strange that they should so depart from home,
 And not send backe my Messengers
 Q| 'Tis strange that they should so depart from hence,
 And not send backe my messenger

The word 'home' may have acted as a memorial link
 between II 11 78 and II 1v 1 even though, when he reached
 II 1v 1, the reporter changed it to 'hence' but 'hence'
 may conceivably be a misreading of 'home' in the copy
 for Q

II 11 83 F| What is his fault?

Q| what's his offence

Cf II 11 108 —

F| What was th'offence you gaue him?

Q| What's the offence you gaue him?

Two passages are thoroughly mixed up in Q, which at line 83 anticipates 'offence' in line 108, and at line 108 repeats the present tense of line 83

II 11 89 F| This is some Fellow,

Q| This is a fellow

Cf II 11 133 —

F| This is a Fellow

Q| This is a fellow

II 11 112 F| When he compact, and flattering his displeasure

Q| When he coniunct and flattering his displeasure

Cf V 1 12-13 —

Q| I am doubtfull that you haue been coniunct and
bosom'd with hir,

(F omits)

II iv 153 F| Returne you to my Sister

Lear Neuer *Regan*

Q| Returne you to my sister

Lear No *Regan*,

Cf II iv 166 —

F| No *Regan*, thou shalt neuer haue my curse

Q| No *Regan*, thou shalt neuer haue my curse,

II iv 153 is unmetrical in Q and sounds extremely clumsy

II iv 236-8 F| How in one house

Should many people, vnder two commands
Hold amity?

Q| how in a house

Should many people vnder two commands
Hold amytie,

Cf II iv 257-9 —

F| What need you fūe and twenty? Ten? Or fūe?
To follow in a house, where twice so many
Haue a command to tend you?

Q| What need you fūe and twentie, tenne, or fūe,
To follow in a house, where twise so many
Haue a commaund to tend you

In the F version of II iv 236-7 we have a pointed anti-thesis, 'one — two' the distinction between 'one house' and 'two commands' is the kernel of the passage Shakespeare must surely have intended this in the initial conception of the speech Q loses the point by reading 'a' for 'one' Now 'in a house' is entirely appropriate in II iv 258, where it is found in both texts And the two passages are so similar that memorial confusion is very likely — both are questions concerning Lear's retainers, both contain the words 'house' and 'command', and one contains the word 'two' and the other the word 'twice'

III iv 45 F| through the sharpe Hauthorne blow the windes
Q| thorough the sharpe hathorne blowes the cold wind,

Cf III iv 96 —

F| Still through the Hauthorne blowes the cold
winde

Q| still through the hathorne blowes the cold wind,

III iv 154 F| this same lerned Theban
Q| this most learned Theban,

Cf III vi 21 —

Q| most learned Iustice
(F omits)

V iii 92 F| to proue vpon thy person,
Q| to proue vpon thy head,

Cf V iii 147 —

F| Backe do I tosse these Treasons to thy head,
Q| Heere do I tosse those treasons to thy head

V III 97 F| If not, Ile nere trust medicine

Q| If not, ile ne're trust poyson

Cf V III 227-8 —

F| her Sister| By her is poyson'd

Q| her sister| By her is poysoned,

and V III 241 —

F| The one the other poison'd for my sake,

Q| The one the other poysoned for my sake,

V III 130 F| The priuiledge of mine Honours,

Q| the priuiledge of my tongue,

Cf V III 144 —

F| And that thy tongue (some say) of breeding
breathes,

Q| And that thy being some say of breeding breathes,

V III 289 F| from your first of difference and decay,

Q| from your life of difference and decay,

Cf V III 300 —

F| During the life of this old Maiesty

Q| during the life of this old maiesty,

The Q version of V III 289 gives defective sense and is surely corrupt. In connection with the suggestion that it contains an anticipation of V III 300, note the word 'decay' in V III 298 (both texts), which might serve as a link-word.

(d) RECOLLECTIONS

I I 173 F| To shield thee from disasters of the world,

Q| To shield thee from diseases of the world,

Cf I I 162-3 —

F| thy fee bestow | Vpon the foule disease,

Q| the fee bestow vpon the foule disease,

Many editors, including the Cambridge and Globe editors and Furness, follow Q at I I 173. Malone regards the F 'disasters' as an alteration made by the printer 'in

THE COPY FOR Q

consequence of his not knowing the meaning of the original word "Diseases," in old language,' Malone continues (see Furness's note), 'meant the slighter *inconveniences, troubles, or distresses of the world* The provision that Kent could make in five days [see I 1 172] might, in some measure, guard him against the "diseases" of the world, but could not shield him from its *disasters*' So Malone and the F 'disasters' might conceivably be regarded as a 'correction' by Scribe E But in my opinion the occurrence of 'disease' in both texts at I 1 163, 1 e only ten lines earlier, is ground for regarding I 1 173 in Q with suspicion It is true that 'diseases' could in Shakespeare's day bear the meaning referred to by Malone But when he says that the 'provision that Kent could make in five days might, in some measure, guard him against the "diseases" of the world, but could not shield him from its *disasters*', he is surely going too far In Shakespeare's day 'disasters' could mean simply pieces of ill luck, misfortunes It is quite reasonable that Lear should grant Kent five days to equip himself for protection against or mitigation of worldly misfortunes

I 1 240 F| Royall King,
Q| Royall *Leir*,

Cf I 1 138 —

F| Royall *Lear*,
Q| Royall *Lear*,

Most editors follow Q at I 1 240 They are probably disturbed by the apparent tautology involved in the F version But there is actually no tautology 'Royal' can mean (I quote C T Onions's *Shakespeare Glossary*) '(of persons, their character, &c) noble, majestic, generous, munificent' At V iii 177 we have the phrase 'A Royall

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Noblenesse' applied to Edgar, who is not of course a king or prince And at IV vi 197-8 we have the following —

(*Lear*) Come, come, I am a King, Masters, know you that?

Gent You are a Royall one and we obey you

There is warrant here for the phrase 'a royal King'

I 11 123 F|to lay his Goatish disposition on the charge of a Starre,

Q|to lay his gotish disposition to the charge of Starres

Cf I 11 116-7 —

F|we make guilty of our disasters, the Sun, the Moone, and Starres,

Q|we make guiltie of our disasters, the Sunne, the Moone, and the Starres,

I 11 127-8 F|had the maidenlest Starre in the Firmament twinkled on my bastardizing

Q|had the maidenlest starre of the Firmament twinckled on my bastardy

Cf I 11 10 —

F|With Base? With basenes Barstadiē? Base, Base?

Q|with base, base bastardie?

I 11 165 F|Brother, I aduise you to the best,

Q|brother, I aduise you to the best, goe arm'd,

Cf I 11 163 —

F|goe arm'd

(Q omits)

I 11 81 F|I beseech your pardon

Q|I beseech you pardon me

Cf I 11 62 —

F|I beseech you pardon me my Lord,

Q|I beseech you pardon mee my Lord,

Cf also I 11 36

I 11 210 F|For you know Nunckle,

Q|For you trow nuncle,

THE COPY FOR Q

Cf I iv 120 —

F| Learne more then thou trowest,
Q| learne more then thou trowest,

— I iv 286 F| Away, away

Q| goe, goe, my people?

Cf I iv 269 —

F| Go, go, my people
Q| goe goe, my people?

II 171-2 F| I'd turne it all

To thy suggestion, plot, and damned practise

Q| id'e turne it all to thy suggestion, plot, and damned
pretence,

Cf I 11 86 —

F| & to no other pretence of danger
Q| and to no further pretence of danger
'Pretence' also occurs in both texts at I iv 68

II iv 5 F| Ha? Mak'st thou this shame ahy pastime?

Q| How, mak'st thou this shame thy pastime?

Cf I 1 93 —

F| How, how *Cordelia*?
Q| Goe to, goe to,
Q prefixes 'How,' to I 1 89

II iv 24 F| or they impose this vsage,

Q| or they purpose this vsage,

Cf II 11 137 —

Q| your purpost low correction
(F omits)

and II iv 3 —

F| there was no purpose in them
Q| there was | No purpose

II iv 43 F| The shame

Q| This shame

Cf II iv 5 —

F| this shame

Q| this shame

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II iv 60 F|How chance the King comes with so small a number?

Q|how chance the King comes with so small a traine?

Cf I iv 249 —

F|call my Traine together Q|call my traine together
and I iv 260 —

F|My Traine are men of choice, and rarest parts,

Q|my traine, and men of choise and rarest parts,

Cf also II iv 154, 170, 200, and 301

II iv 161-3 F| Infect her Beauty,
You Fen-suck'd Fogges, drawne by the powrfull
Sunne,
To fall and blister

Q| infect her beautie,
You Fen suckt fogs, drawne by the powrefull
Sunne,
To fall and blast her pride

Cf I iv 296 —

F|Blastes and Fogges vpon thee | Th'

Q|blasts and fogs vpon the

II iv 231 F|Must be content to thinke you old, and so,
Q|Must be content to thinke you are old, and so,

Cf II iv 141 —

F|O Sir, you are old, Q|O Sir you are old,

III ii 1 F|Blow windes, Q|Blow wind

Cf III i 5 —

F|Bids the winde blow the Earth into the Sea,

Q|Bids the wind blow the earth into the sea,

III ii 55 F|Caytiffe, to peeces shake

Q|Caytife in peeces shake,

Cf I ii 83-4 —

F|and shake in peeces, the heart of his obedience

Q|& shake in peeces the heart of his obediēce,

THE COPY FOR Q

III iii 14 F| I will looke him,

Q| I will seeke him,

Cf III i 50 —

F| I will go seeke the King

Q| I will goe seeke the King

For 'look' meaning 'look for' see Onions, *Shakespeare Glossary*, s v *look*, vb 4

III iv 20 F| whose franke heart gaue all,

Q| Whose franke heart gaue you all,

Cf II iv 246 —

F| I gaue you all

Q| I gaue you all

III iv 29 F| That bide the pelting of this pittlesse storme,

Q| That bide the pelting of this pittles night,

Cf III ii 12-13 —

F| heere's a night pitties neither Wisemen, nor Fooles

Q| Heers a night pities nether wise man nor foole

III iv 47 F| Did'st thou giue all to thy Daughters?

Q| Hast thou giuen all to thy two daughters,

Cf I iv 146 —

Q| All thy other Titles thou hast giuen away,

(F omits)

III iv 62 F| Would'st thou giue 'em all?

Q| didst thou giue them all?

Cf III iv 47, quoted in the preceding citation

III iv 65-6 F| Now all the plagues that in the pendulous ayre

Hang fated o're mens faults, light on thy Daughters

Q| Now all the plagues that in the pendulous ayre

Hang fated ore mens faults, fall on thy daughters

Cf II iv 157-8 —

F| All the stor'd Vengeances of Heauen, fall

On her ingrateful top

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Q| All the stor'd vengeance of heauen fall on her
ingratful top,

III iv 108-9 F| 'tis a naughtie night to swimme in

Q| this is a naughty night to swim in,

Cf III 11 79 —

F| This is a braue night to coole a Curtizan

(Q omits)

III vii 60 F| he holpe the Heauens to raine

Q| Hee holpt the heauens to rage,

Cf III 1 8-9 —

Q| Which the impetuous blasts with eyles rage

Catch in their furie,

(F omits)

and III 11 1 —

F| Rage, blow

Q| rage, blow

IV vi 96 F| Ha! *Gonerill* with a white beard?

Q| Ha *Gonorill*, ha *Regan*,

Cf III iv 19 —

F| O *Regan*, *Gonerill*,

Q| O *Regan*, *Gonorill*,

IV vii 31-2 F| Was this a face

To be oppos'd against the iarring windes?

Q| was this a face

To be exposd against the warring winds,

Cf III iv 34 —

F| Expose thy selfe to feele what wretches feele,

Q| Expose thy selfe to feele what wretches feele,

IV vii 78-9 F| the great rage

You see is kill'd in him

Q| the great rage you see is cured in him,

Cf IV vii 15 —

F| Cure this great breach in his abused Nature,

Q| cure this great breach in his abused nature,

V¹¹ I F| take the shadow of this Tree
Q| take the shaddow of this bush

Cf II^{iv} 298 —

F| There's scarce a Bush
Q| ther's not a bush

V¹¹¹ 69 F| More then in your addition
Q| more then in your aduancement

Cf V¹¹¹ 29 —

F| One step I haue aduanc'd thee,
Q| One step, I haue aduanct thee,

'Aduancement' occurs in both texts in II^{iv} 196

V¹¹¹ 152 F| This is practise *Gloster*,
Q| This is meere practise *Gloster*

Cf II^{iv} 85 —

F| meere fetches,
Q| meare Iustice,

V¹¹¹ 171-2 F| The Gods are iust, and of our pleasant vices
Make instruments to plague vs
Q| The Gods are iust, and of our pleasant vertues
Make instruments to scourge vs

Cf I¹¹ 102-3 —

F| Nature finds it selfe scourg'd by the sequent
effects

Q| nature finds it selfe scourg'd by the sequent
effects,

It should be pointed out that we actually find one or two passages as regards which it seems (at least at first sight) possible to hold that *either* Q *or* F contains an anticipation or recollection. Considering our view of the nature of the transmission of the F text it is possible for us to allow that these types of corruption might appear in it. Scribe E was probably connected with the King's Men, and he probably knew the play. He might conceivably, therefore, on occasion, correcting his copy of Q, strike out a reading in it and substitute another,

not from the playhouse manuscript but from his memory, which might be faulty and anticipate a later passage or recollect an earlier one. Thus at II iv 135 the two texts run as follows

F| Then she to scant her dutie

Q| Then she to slacke her dutie

Now at II iv 241 both texts have the infinitive 'to slacke', and nothing is more likely than that Q's 'to slacke' in line 135 is an anticipation of 'to slacke' in line 241. But at II iv 171 Lear uses the verb 'to scant' in both texts. In line 135, it might be suggested, Scribe E may be anticipating this. Again, at III iii 12-13 the two texts read

F| ther is part of a Power already footed,

Q| Ther's part of a power already landed,

At III vii 2 both texts say that the army of France is 'landed', and Q's 'landed' in III iii 13 may be an anticipation of this word in III vii 2. But at III vii 44 'footed' appears in both texts. In III iii 13, it might be suggested, Q's 'landed' may be correct and F's 'footed' may be an anticipation by Scribe E of 'footed' in III vii 44. In the first case at any rate, however, the probability seems to me strongly against F being corrupt. Immediately after changing 'slacke' to 'scant' in II iv 135 Scribe E wrote into his quarto a five-and-a-half-line passage which Q had omitted: he must of course have got this passage from the playhouse manuscript: this means that at II iv 135 he was conscientiously comparing his quarto with the playhouse manuscript: and this in turn suggests strongly that 'scant' came from the playhouse manuscript. A similar case, involving possible recollection in F instead of anticipation, occurs at I iv 301-2. We dealt with this passage earlier in this chapter,¹ and we suggested that the Q 'yea, i'st come to this?' might be an inexact anticipation of III iv 47-8 where both texts have 'art thou come to this?'. On the other hand, as we said, the Q 'yea, i'st come to this?' might be authentic,

¹ See p. 36

its omission from F being the result of a misunderstanding by the F compositor. Now Scribe E wrote in the words 'Let it be so', which are wanting in Q. It might be suggested that these words which Scribe E inserted (either in place of or as an addition to Q's 'yea, i'st come to this') are not authentic, but a recollection of I 1 107 where they occur in both texts. But I iv 301-2 occur in the course of a passage which is very corrupt in Q. Scribe E must have been invoking the aid of his playhouse manuscript hereabouts, and 'Let it be so' must surely have come from there. I would add that in the lists given above of passages in which I claim that Q contains anticipations or recollections I have not to my knowledge included any cases in which the ambiguity spoken of in this paragraph is present.

Before passing to the next stage of our inquiry, we may sum up the present stage by making some remarks about these lists just set out.

In connection with list (c), consider any given case in which in Q we find the same word or phrase in two passages, this word or phrase appearing in F in the second passage, but a different word or phrase in the first passage. There seem to me to be the following alternatives to regarding the Q reading in the first passage as an anticipation of the common reading in the second: hypothesis (i) that Shakespeare originally wrote the same word or phrase twice, and in the course of a revision altered it in the first passage, hypothesis (ii) that Shakespeare wrote the same word or phrase twice and that Scribe P, Scribe E, or the F compositor altered it in the first passage intentionally or through carelessness, hypothesis (iii) that in the first passage the Q reading is corrupt, but is not an anticipation — that is, that we have to do with coincidence. I believe that hypothesis (i) must be rejected in any event, and if all the cases in list (c) are to be explained by the same formula, all three hypotheses must be rejected.

Hypothesis (2) In one or two cases in our list, Q readings explicable as anticipations gave positive indications of being

corrupt in that they missed a point obviously intended by Shakespeare from the outset in these cases at all events we do not have to do with a Shakespearian first draft (Q) and a Shakespearian revision (F). And there are strong objections in any case to the revision theory. These are well stated by Greg in his *Editorial Problem in Shakespeare*, p. 89. If the F text of *Lear* is a revision of the Q text, then the revision was a very detailed one embracing many *minutiae*. Greg says that 'we have no evidence whatever that such persistent and wholesale revision was anything but exceptional in Elizabethan dramaturgy, and further it appears particularly unlikely in the work of so fluent a writer as Shakespeare'. He goes on 'And when it comes to a detailed examination of the texts [of *Lear*], I find myself unable to imagine any competent author, least of all Shakespeare — and moreover Shakespeare, not in his apprentice stage as in *Richard III*, but at the very height of his powers — writing the clumsy and tentative lines we find in the quarto, apparently groping after his expression and even his meaning with the hesitancy of a novice. The quarto is, I am convinced, derivative. Nor can I believe that the folio represents a conceivable revision. That Shakespeare should add or delete or recast or touch up is conceivable, but that he should rewrite a play in order to make a lot of verbal alterations is surely not in character'. Greg adds, in a footnote, 'Had structural recasting ever necessitated rewriting a play throughout, I have no doubt that in doing so Shakespeare would both consciously and unconsciously have made all sorts of small alterations in the text, many of which would have seemed to us indifferent and unmotivated. But there is no suggestion of any structural necessity for revision in either *Richard III* or *Lear*'. Chambers holds the same view regarding *Richard III*, and his remarks apply equally to *Lear* he says, 'I cannot reconcile with any reasonable conception of Shakespeare's methods of work a revision limited to the smoothing out of metre and the substitution of equivalent words, without any incorporation of any new structure or any new ideas'. And he makes another

point 'Nor can I think that either Shakespeare or any one else at the theatre would have thought it either worth while or practicable to make actors relearn their parts with an infinity of trivial modifications' (*William Shakespeare*, I, 298)

Hypothesis (ii) The first point made above against hypothesis (i) applies equally strongly against hypothesis (ii). Again, in some cases a Q reading, explicable as an anticipation, while making sense, is inferior to the corresponding F reading from the literary point of view and we can hardly, I think, attribute to Scribe P, Scribe E, or the F compositor a reading superior to the Shakespearian one.

Hypothesis (iii) There are cases in which the passage which in Q contains the variation from F is so similar to the later, invariant, passage that memorial confusion is a much safer hypothesis than coincidence. We can see the association-links.

To repeat: if all the cases in our list (c) are to be explained by the same formula, then it must be by the formula of memorial anticipation.

The same arguments can, *mutatis mutandis*, be applied to recollections. But here there is an additional possibility. Whereas it is not possible to hold a compositor responsible for an anticipation of a passage which does not lie close to that corrupted, it is always possible to hold him responsible for a recollection. At a given point a compositor's sub-conscious mind may throw up a word or phrase he set up even a considerable time before. But with a list of anticipations for many of which the Q compositor cannot possibly be held responsible, we may regard it as at least very unlikely that he is responsible for the recollections of passages *a long way* back.

We have more than once alluded to the possibility of a careless scribe who knew the play working with his eye off his copy and introducing memorial corruption. In his *Manuscript of Shakespeare's 'Hamlet'* Dover Wilson has shown that F *Hamlet* contains memorial corruption (and textual expansion) introduced by such a scribe. Now in one or two cases in our lists (c) and (d) above we have what we may call two-way

memorial corruption thus Q corrupts I 1 238 by association with I 1 247, and it corrupts I 1 247 by association with I 1 238, it corrupts II 11 83 by association with II 11 108, and it corrupts II 11 108 by association with II 11 83. Then at III iv 47 Q recollects I iv 146, and at III iv 62 it recollects III iv 47. In such cases as these at any rate we are surely not dealing with momentary negligence by a scribe: surely we are dealing with memory *per se*.

But finally we are relying on this argument as regards lists (a), (c), and (d) anticipations and recollections, and textual expansion, may admittedly be the result of carelessness in a scribe with an authentic manuscript before him. But at the beginning of this chapter we examined certain Q passages which gave positive indications of reporting — these passages were at some stage transmitted by memory unassisted by any authentic document. These passages contained anticipations and recollections, and textual expansion. When therefore at other points we meet anticipations and recollections, and textual expansion, we may not unreasonably postulate reporting there also.

As regards list (b) scribes and compositors are always liable to invert, and in a given case it is possible that Q is right and that F contains an inversion made by Scribe P, Scribe E, or the compositor. And it in a given case Q is wrong, the error does not of course indicate reporting. But frequency of inversion is consistent with reporting: in passages of Q undoubtedly reported there are differences of word-order from F, and the presence of a large number of such differences of word-order elsewhere in Q tends to corroborate (though it does not more) our impression that Q as a whole is a reported text.

From all that has been said so far in this chapter, then, I submit that we are entitled to proceed on the assumption that at some stage the Q text was memorially transmitted, i.e. that it is a reported text. We must now turn to the question, by what method was it reported?

Q NOT A STENOGRAPHIC REPORT

We have seen (p 19) that in 1879 Schmidt advanced the theory that the Q text was taken down in shorthand during performance. Sir Edmund Chambers thinks that 'possibly it was produced by shorthand and not memorization'¹ Dr Greg also holds that it is a shorthand report. He considers this conclusion inescapable, but it is only fair to emphasize that he does not like it. 'I cannot but conclude', he says, 'that some kind of shorthand was employed, however little I like the conclusion'.² I do not like it either indeed I think it impossible.

In 1608 there were available three systems of shorthand. These were — (a) *Characterie*, invented by Timothy Bright, the textbook of which was published in 1588, (b) *Brachygraphie*, invented by Peter Bales, the textbook of which was published in 1590, (c) *Stenographie*, invented by John Willis, the textbook of which was first published, anonymously, in 1602.

Curt Dewischeit, erroneously believing that all the Shakespearean quartos contained pirated texts, regarded these as having been procured, during performances, by stenographers using *Characterie*.³ In our own day, Dr J Quincy Adams has argued that the Q text of *King Lear* was conveyed by this means.⁴ Both Dewischeit and Quincy Adams point to readings in Q *Lear* which, differing from those of F, can be readily explained as arising from the use of *Characterie*. It cannot be denied that there are such readings but they can equally well be explained otherwise, while on the other hand *Characterie* is far too primitive and clumsy a system to have been capable of yielding from performance a text such as that of Q *Lear*.⁵

¹ *William Shakespeare*, vol I, p 465

² *Editorial Problem*, p 96

³ See *Shakespeare Jahrbuch*, vol XXXIV (1898), pp 170-220

⁴ See *Modern Philology*, vol XXXI (1933-4), pp 135-63

⁵ See W Matthews, *Modern Language Review*, vol XXVII (1932), pp 243 ff, *Library*, vol XV (1934-5), pp 481 ff, M Doran, *Modern Philology*, vol XXXIII (1935-6), pp 139 ff

The same is true of Bales's *Brachygraphie*, which employs the same basic principles as Bright's system.¹

John Willis's *Stenographie* is much superior to the shorthand systems of Bright and Bales. The appearance of Willis's textbook marks a turning-point in the history of English shorthand. Indeed Willis's system is in certain respects the foundation of modern shorthand. Writing in 1926, A. T. Wright says that 'probably there is no system extant as an effective instrument of the art, which is not based to some extent upon principles first enunciated by him in connection with stenography more than three centuries ago'. It is John Willis's system which Dr. Greg suggests as the means by which the Q text of *Lear* was transmitted. But, having examined Willis's system, I believe that, though it is a remarkable improvement on the systems of his predecessors, it is itself nevertheless too cumbersome to have been capable of producing from performance in the theatre a report of the standard of fullness and accuracy which we find in the quarto of *Lear*. Compared with the texts of the acknowledged 'good' Shakespearian quartos the text of Q *Lear* is very bad, but compared with those of the acknowledged 'bad' Shakespearian quartos it is very good. It is a reported text, but the standard of the reporting is as regards both fullness and accuracy remarkably high on the whole. I do not believe that any of the shorthand systems known to have been available for use in 1608 was sufficiently practicable to have been capable of conveying, from a performance or performances given under normal circumstances, a report of the standard found in Q *Lear*.

In order to substantiate this we must examine the systems in detail. And, since this examination will be of considerable length, it has been thought best to publish it by itself in a volume which will be issued shortly after the present one.

¹ See W. Matthews, *Modern Language Review*, vol. XXVIII (1933), pp. 81-3.

² *John Willis, S. T. B. and Edmond Willis* (published by the Willis-Byrom Club), p. 77.

THE COPY FOR Q

Meanwhile, having indicated what the conclusion of the forthcoming volume will be, we may proceed to the next stage of our inquiry

(111)

Q A MEMORIAL RECONSTRUCTION

The Q text was not printed from Shakespeare's own manuscript, nor from a transcript of that — there was a memorial stage in its transmission — it is a reported text. It was in my opinion not transmitted by a stenographer in attendance at a performance or performances in the theatre. Nor can it be explained as a memorial reconstruction made by one actor or a small number of actors who had taken part in the play. In such a reconstruction we should expect the parts of some characters (those played by the reconstructing actors) to be better reported than the parts of the other characters — and we should expect the reporting of the speeches of the other characters to be better at points where any of the reconstructing actors were on the stage than at other points. But we do not have these conditions in Q *Lear* — there is no consistent variation in the standard of the reporting of the speeches of different characters. What method of reporting, then, can we reasonably postulate for this text?

The theory I wish to suggest is purely conjectural. I can discover nothing in the Q text which in my opinion can be urged against it. I think it fully accounts for the state of the Q text — and I can find no other theory of which I could make these statements.

In his book *The Textual History of 'Richard III'*,¹ Dr David Lyall Patrick advances a theory of the nature of the transmission of the Q₁ text of *Richard III* which is accepted by Dr Greg in his *Editorial Problem in Shakespeare*. Dr Patrick shows — to quote the words of Dr Greg's summary² —

¹ Stanford University Publications, University Series, Language and Literature, vol VI, no 1 (1936)

² Op cit pp 79-80

'that the quarto [of *Richard III*] represents in the first place an acting version, and in the second place an actors' perversion, of the genuine text' this view had been suggested as long ago as 1880 by Alexander Schmidt, but, as Dr Greg points out, Dr Patrick's book gives us 'the first serious attempt to prove it' Patrick shows 'that the quarto version has been shortered mainly by being adapted to the needs of a restricted cast, and that it exhibits clearly, if "in a minor degree", most of the familiar features of a report — such as repetition and anticipation, transposition and substitution, improvisation and vulgarization, which naturally account for the frequent and more or less indifferent variants that are so marked a characteristic of the texts [of Q and F]' Dr Greg (p 85) speaks of 'the great unevenness of the text' in the undoubted 'bad' quartos. He points out that 'though vastly inferior on the whole, that of *Romeo and Juliet* contains pages, and that of *Hamlet* speeches, as good as any in *Richard III*'. If, he goes on, 'the agency that produced those passages could have operated at a uniform level, it would have had no difficulty in producing our present text. It follows that if individual actors were instrumental in producing the piracies, the company in general could perfectly well have produced from memory the quarto text of *Richard III*, and like Patrick I am driven to conclude that this is actually what happened'.

Now the texts of Q *Richard III* and Q *Lear* have certain salient characteristics in common. They have in common 'most of the familiar features of a report — such as repetition and anticipation, transposition and substitution, improvisation and vulgarization', and also a textual standard far above that of the acknowledged 'bad' quartos. The two texts are not completely analogous. Nevertheless, I suggest that this view of Q *Richard III* may be taken of Q *Lear* also. I suggest that the Q text of *Lear* is a memorial reconstruction made by the entire company.

Under what circumstances would the company find it necessary to reconstruct the whole play from memory? It

might be suggested that the reconstruction was made in London, the company having temporarily lost the original prompt-book, and fearing that the loss would be permanent. Now if the original prompt-book was a transcript of Shakespeare's manuscript, with alterations, and if the prompt-book went missing, the obvious thing for the company to do was surely to make a new transcript of Shakespeare's manuscript, with the necessary alterations. It is conceivable of course that Shakespeare had given the company a fair copy made by himself and that it had been possible to turn this document itself into a prompt-book, making the alterations in it itself. If we are dealing with a matter of temporary loss, it is obviously less easy to suppose that two manuscripts of the play went missing at the same time than that one went missing¹ (if Shakespeare gave the company a fair copy he might quite conceivably throw his original rough manuscript away). It is, however, easier to suppose that the memorial reconstruction was made during a provincial tour, the company having left the prompt-book (and the author's manuscript also, if the prompt-book was a transcript) in London. This is what Dr Greg suggests in the case of *Richard III*.² Sir Edmund Chambers assigns to the composition of *Lear* the date 1605.³ Now in his *Elizabethan Stage*, vol II, p. 212, he writes 'Ten Court plays were given in the winter of 1605-6, but the dates are not recorded. Three more were given in the summer of 1606 during the visit of the King of Denmark to James, which lasted from 7 July to 11 August, and then the company seems to have gone on tour. They were at Oxford between 28 and 31 July, at Leicester in August, at Dover between 6 and 24 September, at Saffron Walden and

¹ At any rate, either (a) Shakespeare's manuscript or the original prompt-book, if these documents were distinct, or (b) Shakespeare's manuscript, with alterations, used as the original prompt-book, must have been found again, since the F text, as we have seen, depends on a playhouse manuscript, probably the prompt-book in use in 1622-3, and since this 1622-3 prompt-book does not depend on the memorial reconstruction.

² *Editorial Problem*, p. 86.

³ *Elizabethan Stage*, vol II, p. 212, *William Shakespeare*, vol I, p. 470.

Maidstone during 1605-6, and at Marlborough in 1606' It may be that at some point in the course of this tour the postulated memorial reconstruction was made

If Q *Lear* is a memorial reconstruction made by the entire company, I would suggest that the actual method of making the reconstruction may have been that all the actors met together and dictated their parts in turn to a scribe (perhaps the book-keeper) who wrote down what they said as fast as he could¹ The actors thus virtually gave a performance of the play, and upon this 'performance' the Q text entirely depends The actors made such mistakes as they doubtless habitually made in performances in the theatre — anticipation and recollection, inversion, the introduction of gratuitous exclamations, vocatives, connectives, etc., synonym-substitution, vulgarization, metrical breakdown, omission, patching

There are in Q *Lear* some errors which look like errors of hearing, and there are cases in which a speech is assigned to a character other than the one who speaks it in F Greg points out in connection with the respective quartos that 'there appear to be no mistakes of the ear or serious confusion between speakers in *Richard III* both are found in *Lear*' (*Editorial Problem*, p 94) Later he says (*ibid* p 95), 'errors of the ear and misassignment of speeches are blunders that may easily be made by a reporter attending a performance, they are less likely to arise if a body of actors endeavour to reconstruct from memory a play they have been in the habit of performing We are already being driven to look for an origin of the *Lear* quarto different from that suggested for *Richard III*' But I do not think that the presence in Q *Lear* of aural errors and misassignment of speeches necessarily invalidates our hypothesis Let us consider each of these types of corruption in turn

¹ Cf the method suggested by Greg for the memorial reconstruction of *Orlando Furioso* 'All the members of the group of actors in question who had a working knowledge of the play met together and, having secured the services of a ready writer, proceeded in turn to dictate their parts as well as their memories would allow' (*Two Elizabethan Stage Abridgments*, 1922, p 354)

THE COPY FOR Q

Aural Errors

Among errors in Q which may be regarded as errors of hearing the following are the most noteworthy

I iv 165 Q| They know not how their wits doe weare,
F| And know not how their wits to weare,

I iv 343 Q| striuing to better ought, we marre whats well
F| Striuing to better, oft we marre what's well

In Shakespeare's time the 'gh' in 'ought' was sometimes pronounced as in the modern English 'laugh' see H C Wyld, *A Short History of English*, 3rd ed, p 193, para 264, and p 208, para 282 (1) (b) Thus someone hearing the word 'oft' (i e 'often') might easily have misunderstood it as 'ought' (i e 'anything') Note that the Q line is punctuated to accord with the new, and erroneous, reading

I v 8 Q| If a mans braines where in his heeles,
F| If a mans braines were in's heeles,

III 11 33 Q| the man shall haue a corne cry woe,
F| The man
Shall of a Corne cry woe,

It would seem that 'of' has been understood as an unstressed 'haue'

III iv 23 Q| seeke thy one ease
F| seeke thine owne ease,

In Shakespeare's day 'one' could be pronounced either as in modern English or to rhyme with e g 'bone' (*Love's Labour's Lost*, V 11 331-2) and 'loan' (Sonnet VI, 6, 8), without an initial 'w' sound See Wyld, op cit pp 179-80

III vii 95 Q| throw this slaue vpon| The dungell
F| throw this Slaue| Vpon the Dunghill

SHAKESPEARE'S 'KING LEAR'

IV 1 60 Q| *Stiberdigebit* of| Mobing, & *Mohing* who
(F omits)

Edgar has set out to list 'fiue fiends' and, as the Q text stands, 'Stiberdigebit' is the fifth the mysterious 'Mohing' is an unlooked-for sixth Theobald emended 'Mobing, & *Mohing*' to 'mopping and mowing,' If this is right, Q's 'Mohing' is presumably an aural error The passage is punctuated in accordance with the misunderstanding — the comma which should stand after 'mowing' has been placed after 'Mobing'

IV iv 27 Q| No blowne ambition doth our armes in sight
F| No blowne Ambition doth our Armes incite,

IV vi 80 Q| Bare free & patient thoughts,
F| Beare free and patient thoughts

IV vi 156 Q| a dogge, so bade in office,
F| a Dogg's obey'd in Office

V iii 307 Q| why should a dog, a horse, a rat of life
F| Why should a Dog, a Horse, a Rat haue life,

An unstressed 'haue' appears to have been misunderstood as 'of' Cf III ii 33 above, where the reverse misunderstanding appears to have taken place

Scattered through Q there are spellings which may perhaps be regarded as the result of mishearing, or as faithful reproductions of popular pronunciations e.g I ii 89 aurigular (F Auricular), II ii 56 ruffen (Ruffian), III ii 2 caterickes (Cataracts), III iv 149 venter'd (ventured), III vi 34 cushings (for cushions F omits), IV vi 104 argue (Agu), etc'

Believing that Q was printed from a Shakespearian autograph Miss Doran gives two alternative explanations of such errors as we have listed above One is that they, or some of them, are not aural errors at all 'the printer may', she says,¹

¹ *The Text of 'King Lear'*, p 125

THE COPY FOR Q

‘have himself unconsciously substituted words similar in sound, just as now one sometimes writes *their* for *there*, *write* for *right*, and so forth’ Dr Greg also points out¹ that ‘of course, as is now recognized, the mental substitutions of a compositor may sometimes have the appearance of mishearings’ But, while Dr Greg allows that we could imagine a compositor printing ‘in sight’ even if his copy read ‘incite’, he finds it more difficult to believe — and I agree — that it was the Q compositor who changed ‘a Dogg’s obey’d’ to ‘a dogge, so bade’ Furthermore, if ‘*Mohing*’ is an error for ‘mowing’ (partaking of the nature of aural error) I think we may in this case at any rate absolve the compositor — I doubt if such a word as ‘*Mohing*’ would occur to any compositor Miss Doran’s alternative explanation is that ‘the printer may have occasionally set from dictation’ She goes on ‘Although there is no reason to think that this was a common practice, there is proof that it was sometimes done If light failed, or if the manuscript was particularly difficult to make out, another printer might carry it to the light and read a portion of it aloud’² In his *King Richard II a New Quarto* (1916), p 35, Dr A W Pollard considers the question of dictation to compositors, and concludes that it was probably only an occasional practice, indulged in under exceptional circumstances ‘Any general habit of printing from dictation is extremely improbable,’ he writes, ‘inasmuch as with only a slight saving of time to the compositor it would have involved the employment of an extra man, nineteen-twentieths of whose time would have been wasted, as a dictator can read quite twenty times as fast as a compositor can set up’ On the other hand, Pollard admits that ‘on a dark day, or when difficult copy was sent in, a master printer might easily have taken the manuscript himself to a window or candle and dictated for a few minutes’ In his *Introduction to Bibliography*, pp 241-6, Dr R B McKerrow deals fully with the question of whether compositors worked to dictation He gives the evidence which indicates that it was a not unknown practice,

¹ *Editorial Problem*, p 94

² *Op cit* p 125

but his conclusion — it is given as 'a mere guess', but it is a very reasonable guess — is that 'dictation was never customary but that it may sometimes have been resorted to' again, he says 'I think we must admit the *possibility* of setting from dictation, though we must beware of assuming it without evidence in any particular case'

There can be no doubt, judging from the compositor's misreadings, that the copy for Q *Lear* was difficult copy. Dictation to the compositor from time to time is not at all inconceivable. But the hypothesis I am suggesting permits of a safer explanation of errors of hearing in the quarto. I am suggesting that the actors dictated their parts to a scribe, perhaps the book-keeper; obviously this scribe may have misheard or misinterpreted the spoken word at any given point. It might be objected that the book-keeper, having presumably a general knowledge of the play, would be unlikely to perpetrate the more serious errors in our list; but I do not think that this is by any means an insuperable objection. Writing down the whole play from dictation would be an arduous task, and the book-keeper (if it was he) may well have simply written mechanically, as fast as he could, without thinking of the meaning of what he was writing. I do not think that the presence of some aural errors in the text is any argument against the theory that Q *Lear* gives us a memorial reconstruction of the play, made by the company at large.

Misassignments

There are certain cases in which Q and F assign speeches differently with which we are not concerned here. In some cases the Q assignment is right and that of F wrong; these are discussed elsewhere.

I 1 187	Q <i>Glost</i>	F <i>Cor</i>	See p 168
II 11 146	continues to <i>Reg</i>	<i>Corn</i>	See p 175

THE COPY FOR Q

Vⁱⁱⁱ 161 Q| *Gon* F| *Bast* See p 189

Vⁱⁱⁱ 252 *Duke* *Edg* See p 191

(I do not include I^{iv} 96, where Q has '*Kent* Why Foole?' and F '*Lear* Why my Boy?' Q is right F anticipates the speech at line 104 it is not a case of different assignation)

We have seen that F gives us an abridgment in which the number of speaking characters has been cut down slightly At IV^{iv} 11 Q has *Doct* and F has *Gent* Throughout IV^{vii} F assigns the Doctor's speeches to the Gentleman We do not have to do here with misassignation in Q¹ There are other cases in which we do not have to do with misassignation in Q

I^{iv} 52, 55, 62, 71 Q| *seruant* F| *Knigh* or *Knight*

I^v 47 *Seruant* *Gent*

II^{iv} 2 *Knight* *Gent*

II^{iv} 58 *Knight* *Gen*

IVⁱⁱ 70 and through-
out the scene *Gent* *Mes*

Vⁱⁱⁱ 276 *Cap* *Gent* (See p 163)

Vⁱⁱⁱ 296 *Capt* *Mess* (See p 164)

These are doubtless just different appellations for the same small-part actors

Passing to real cases of misassignation in Q, we find that for a high proportion of them the compositor may be to blame In the following two cases he may have simply omitted a speech-heading which stood in his copy ²

¹ Two of Q's assignations in IV^{vii} are wrong At line 21 Q has *Doct*, at line 23 *Gent* These should be the other way round The Q compositor may have accidentally inverted the order of these speech-headings

² He certainly did this at Iⁱⁱ 36 Q uncorr no heading, corr *Ba*

SHAKESPEARE'S 'KING LEAR'

I iv 227 Q| continues to *Lear* F| *Foole*

II iv 160	Q insets the line but has no speech-heading	F <i>Le</i>
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At l. 274 Q assigns two speeches to *Gonorill* and *Regan* respectively. F assigns them to *Regn* and *Gon* respectively. Here the compositor may have carelessly inverted the two speech-headings.¹

There is another type of error which a compositor may make in connection with speech-headings. If he has (quite correctly) assigned a pair of contiguous speeches to character A and character B, he may do so also with the next pair of speeches even though his copy assigns them to character A and character C. He will be more likely to assign the A/C speeches to A/B if he has set up a number of A/B alternations just before. The error may be due to his not looking at the A/C speech-headings in the copy but mechanically repeating those he has set up a minute or two before or it may be due to his eye catching the wrong set of headings (which is especially likely if the A/C headings are both preceded and followed by A/B alternations). I think that the following misassignments may not unreasonably be attributed to the Q compositor

I 1Y 49 Q| *Kent* F| *Knigh*

At lines 45 and 49 the Q alternation is *Lear/Kent*, and that of F is *Lear/Knigh*. Apart from three words by Oswald this alternation is preceded by 10 alternations between Kent and Lear. (Since Q heads lines 52, 55, 62, and 71 *seruant* it is unlikely that *Kent* in line 49 is a wrong expansion of *Knt* for *Knight*.)

I IV 126 Q| *Lear* F| *Kent*

At lines 115 and 126 the alternation is in Q *Foole* / *Lear*, and in F *Foole* / *Kent*. These are preceded by 4, and followed by 4, alternations between the Fool and Lear.

¹ See footnote (1) on p 83

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Vⁱⁱⁱ 71 Q| *Gon* F| *Alb*

At lines 69 and 71 the alternation is in Q *Reg*/*Gon*, and in F *Reg*/*Alb*. These are preceded by one alternation, and followed by two alternations, between Regan and Goneril.

Vⁱⁱⁱ 313 Q| *Lear* F| *Kent*

In line 313 Q alternates *Lear*/*Edgar*. This may be a repetition of the preceding alternation (*Lear*/*Edg*, lines 306, 312).

Vⁱⁱⁱ 324 Q| *Duke* F| *Edg*

At lines 322 and 324 the Q alternation is *Kent*/*Duke*, and that of F is *Kent*/*Edg*. The Q compositor may have repeated the preceding alternation (*Kent*/*Duke*, lines 317, 319).

Two cases which look rather more complicated occur at II iv 289-94 and at Vⁱⁱⁱ 223-7.

At II iv 289-94 we have the following assignments

	Q	F
289	<i>Duke</i>	<i>Gon</i>
291	<i>Reg</i>	<i>Corn</i>
294	<i>Re</i>	<i>Corn</i>

A not inconceivable explanation can be found which will absolve the reconstructing actors of our hypothesis from responsibility for the Q misassignments here. Let us set out the Q and F assignments from line 288 to line 294 (it should be noted that Q omits 'Corn. Whether is he going?' | *Glo*. He calls to Horse,')

	Q	F
288	<i>Reg</i>	<i>Reg</i>
289	<i>Duke</i>	<i>Gon</i>
291	<i>Reg</i>	<i>Corn</i>

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	Q	F
292		<i>Glo</i> <i>Corn</i>
293	<i>Glo</i>	<i>Glo</i>
294	<i>Re</i>	<i>Corn</i>

It is conceivable that when writing the play out from dictation the book-keeper (or whoever the scribe was) accidentally repeated '*Reg*' in line 289 instead of writing '*Gon*'. If so, his manuscript may have read

288 *Reg*
289 *Reg*
291 *Duke*
293 *Glo*
294 *Duke*

He may have looked over this subsequently and discovered that he had assigned two contiguous speeches to Regan. He may have adjusted this by transposing the assignments of 289 and 291. The copy for Q may finally have had

288 *Reg*
289 *Duke*
291 *Reg*
293 *Glo*
294 *Duke*

And the Q compositor may have been the culprit who altered the assignation of line 294 from '*Duke*' to '*Re*' having set up Regan's name at the heads of alternate speeches three times (at the second, fourth, and sixth speeches back — lines 291, 288, and 284) he may simply have done so again thereafter, he presumably attended to his copy

THE COPY FOR Q

At V 111 223-7 the two texts give us the following

- Q|*Gent* Helpe, helpe, (knife?
Alb What kind of helpe, what meanes that bloudy
Gent Its hot it smokes, it came euen from the heart of -
Alb Who man, speake?
Gent Your Lady sir,
- F|*Gen* Helpe, helpe O helpe
Edg What kinde of helpe?
Alb Speake man
Edg What meanes this bloody Knife?
Gen 'Tis hot, it smoakes, it came euen from the heart of—O she's
dead
Alb Who dead? Speake man
Gen Your Lady Sir,

Q omits '*Alb* Speake man', and gives Edgar's 'What kinde bloody Knife?' to Albany. It is conceivable that in the copy for Q these words were correctly assigned to Edgar the headings in the copy for Q may have run

Gent
Edg
Gent
Alb
Gent

The compositor may have altered the first alternation from '*Gent* | *Edg*' to '*Gent* | *Alb*' owing to his eye having caught the next alternation ('*Gent* | *Alb*') too soon.

There are two cases in which a difference of assignation between Q and F is accompanied by a difference in the wording of the speech in question. Dr. Greg speaks of the words having been 'altered to fit the speaker' in Q (*Editorial Problem*, p. 94) but it is also possible that the speaker was altered to fit the words.

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At II iv 184-5 the two texts run as follows

- Q| *Enter Gon*
Gon Who struck my scruant, *Regan* I haue good hope
 Thou didst not know ant
Lear Who comes here? O heauens!
 F| *Enter Gonerill*
Lear Who stockt my Scruant *Regan*, I haue good hope
 Thou did'st not know on't
 Who comes here? O Heauens!

The reconstructing actors may have given the text correctly as it appears in F. The scribe, looking over his work subsequently, may have misread his own 'stockt' as 'struck', and, remembering that Oswald had been struck, altered the speech-heading from '*Lear*' to '*Gon*', writing in '*Lear*' in front of 'Who comes here?' He may, going over his manuscript, have read 'stockt' correctly, but, remembering Oswald's being struck, and noticing that Goneril had just come on, he may have made the two alterations in speech-heading and dialogue on his own responsibility. Again, it is possible that the actor of *Lear*'s part, dictating, pronounced 'stockt' as 'stuckt', that his '-t' was indistinct, that the scribe thought he was saying 'struck', took that down, and subsequently, looking over the manuscript, altered the speech-heading to conform with 'struck'. At any rate, I do not think it necessary to suppose that the reconstructing actors were responsible for the mis-assignation of the speech.

At V iii 82 the two texts read —

- Q| *Bast* I et the drum strike, and proue my title good
 F| *Reg* Let the Drum strike, and proue my title thine

As Greg points out (*Editorial Problem*, p 95) the Q version is nonsense — 'a drum can prove nothing but its capacity for noise'. The F version makes excellent sense 'proue' is an imperative addressed by Regan to Edmund. Now I suggest that it is possible that the actor of Regan's part (in a moment of aberration, not realizing that he was producing nonsense) substituted 'good' for 'thine', having 'good' in his mind from the

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last line but one, spoken by Albany — 'The let alone lies not in your good will' The scribe, looking over the manuscript of the reconstruction, may have thought that as the line stood it was more appropriate in Edmund's mouth, and so he may have changed the assignation

We have now surveyed most of the cases of misassignation of speeches in Q and we have found ourselves able to absolve the reconstructing actors from responsibility for them Thus their occurrence is not necessarily an argument against our hypothesis of the nature of the transmission of the Q text Having said that, I would make the following admission The total number of misassignations in Q is not very large and even if we had to attribute them, or some of them, to the reconstructing actors, I do not see that our hypothesis is in danger on that account It could have happened, I imagine, that owing to shakiness of memory the company found itself in genuine doubt in a few places as to who should deliver certain short and comparatively unimportant speeches It may even have happened that an error made on a certain occasion was perpetuated in successive performances and so got into the reconstruction which we have in the quarto Some of the cases we have considered may come into this category Another case which may belong to this category is to be found at II 11 55 where the words 'Speake yet, how grew your quarrell?' are assigned to Gloucester in Q and to Cornwall in F The Q assignation may be due to confusion with II 11 80 where the words 'How fell you out, say that?' are ascribed to Gloucester in both texts Again, take V 111 116 The two texts read

Q <i>Bast</i> Sound?	Againe?
F	1 <i>Trumpet</i>
<i>Her</i> Againe	2 <i>Trumpet</i>
<i>Her</i> Againe	3 <i>Trumpet</i>

I believe that F omits Q's 'Sound?' accidentally, but that that word should be spoken by the Herald and not by Edmund I believe that in performances the actor who played Edmund

may have been in the habit of butting in here, and that this has been perpetuated in the report see p 188

Two of the most striking characteristics of the Q text have still to be dealt with, namely the treatment of verse line-division and the method of punctuation. Conditions of verse-lining and punctuation in Q are such that Greg says (*Editorial Problem*, p 95), 'We could well imagine that the printer had before him copy that was altogether without punctuation or metrical division' he says further, 'Such copy would naturally result from a shorthand report, and I do not know what else would produce it' Let us deal first with the mislineation and then with the punctuation

Mislineation

Mislineation is a persistent feature of the Q text. We find passages of verse, printed as verse, with faulty line-division. As Chambers says,¹ 'The verse is often put wrong by an initial error, and runs from central pause to central pause, until another error or the end of a speech recovers it. Occasionally it is altogether unmetrical.' According to Edward Hubler's reckoning,² of the verse-lines which Q prints as verse-lines 650 are divided incorrectly, 1580 correctly. In addition to this, several hundreds of lines of verse are printed straight on as if they were prose and some prose is printed as if it were verse. To quote Hubler's figures again,³ 'there are five hundred lines of verse set up as prose, and sixty-one lines of prose set up as verse'. Any theory as to the nature of the copy for Q must of course embody an explanation of all this mislineation.

Miss Doran's explanation is completely unsatisfactory. Since she believes that the Q compositor had before him a Shakespearian autograph manuscript, and since she assumes in him fidelity to his copy, she must somehow explain why a Shakespearian autograph manuscript should contain mis-

¹ *William Shakespeare*, vol I, p 465

The Parrott Presentation Volume, ed Hardin Craig, 1935, p 427

² *Ibid* p 426

lineation corresponding to that in the printed text. As regards 'short passages of verse wrongly printed as prose or misaligned, occurring in the midst of correctly printed verse',¹ she has a ready explanation. Such passages, according to her, 'appear to have been additional or revisional matter written on the margin in such a way that the printer of the quarto was unable to make out the divisions of the verse'.²

It cannot be denied that verse-mislineation in a printed text may be the result of marginal insertion in the copy. 'Owing chiefly to the practice of marginal revision', writes Professor Dover Wilson,³ 'the old texts frequently give us passages of verse incorrectly divided or printed in prose'.⁴ But clearly there is a limit to the possible length of such marginal insertions. If we find, as we do in Q *Lear*, that in some fairly lengthy scenes all or practically all the verse is misdivided or printed as prose, we cannot invoke as an explanation the theory of marginal insertion or substitution. Nor can we reasonably invoke the theory of continuous interlinear insertion with cancellation of the earlier stratum. In *Lear*, I iv 196-345 is almost entirely verse, yet in Q it is all printed exactly as if it were prose, the passage would occupy several pages of manuscript, why, during a postulated revision, should Shakespeare take the trouble to cancel the first draft line by line and write the revised version in as interlinear insertion instead of adopting the simpler plan of writing the new version on fresh sheets of paper? Miss Doran's theory is inapplicable to I iv 196-345. Again, after the exit of Curan, II i is entirely in verse. It has just under 120 lines of verse. Of these 120, we find that in speeches of two or more verse-lines Q prints only about 20 as verse; the rest are printed as if they were prose. Miss Doran's theory is inapplicable here also. She is herself troubled by these cases, but unfortunately she offers no alternative

¹ *The Text of 'King Lear'*, p. 128

² *Ibid*

³ *The New Shakespeare: The Tempest*, 1921, p. xliii

⁴ See also A. W. Pollard, *Shakespeare's Fight with the Pirates*, 1920, 1937, pp. xxiv-xxvi

explanation. She says 'With the two scenes which are largely in verse printed almost throughout as prose (I, iv, II, i) and with the two which are almost entirely misaligned (III, ii, III, vi) it is difficult to deal' ¹. But surely this is the heart of the matter. By her hypothesis Miss Doran explains short passages of mislineation and of verse set up as prose, but on her own admission this hypothesis fails to account for lengthy passages of the same nature and these latter emphatically require explanation. Any theory explaining the mislineation must take into account all the mislineation. An explanation which accounts for only part of the mislineation is suspect even as regards that part. Dr Van Dam is right in saying that 'if these large passages will not easily yield to her theory, that theory seems to be self-condemned' ².

I do not think that we can accuse Shakespeare of having arbitrarily decided to write verse as prose at certain points in his autograph manuscript, nor of misdividing verse-lines in lengthy passages. Why should he?

Was all the verse correctly divided in the copy for Q, and did the compositor at certain points set it up as prose or misdivide it for some reason? This is Dr Van Dam's opinion ³; it is the explanation offered by Mr Hubler also ⁴.

Of the occasional printing of prose as verse in the quarto Mr Hubler gives a reasonable enough explanation. 'One can understand', he says, 'how a compositor who had been setting up long passages of blank verse carried the rhythmic pattern of it in his head, and broke up short passages of prose into lines of approximately blank verse length'. Again, Mr Hubler says that 'it is reasonable to suppose that the compositor, who had to read a bit of his text and carry it in his head while he set it up, read his text not by lines but by clauses, and that he sometimes ended a line with a clause when he

¹ Op cit p 128

² *The Text of Shakespeare's 'Lear'* (Materials for the Study of the old English Drama Louvain, 1935), p 3

³ Op cit p 4

⁴ Op cit

- Op cit p 426

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should have added a word or two from the next clause to fill out the line' ¹ For example, at I 1 261-2 Q reads

Lear Thou hast her *France*, let her be thine,
For we haue no such daughter, nor shall euer see
etc

At I 111 4-5 Q reads

Gon By day and night he wrongs me,
Euery houre he flashes into one grosse crime or other
etc

In each case the first two words of the second line belong to the end of the first

But the great bulk of the mislineation and printing of verse in prose form is explained by Mr Hubler as being the result of a desire on the compositor's part to save space. The quarto was to be as small a volume as possible.

Hubler quotes several passages in support of his contention. For instance he quotes IV vi 279-IV vii 3. This passage appears thus in the quarto

And woes by wrong imaginations loose
The knowledge of themselues *A drum a farre off*
Edg Giue me your hand far off me thinks I heare the beaten
Come father ile bestow you with a friend *Exit* (drum,
Enter Cordelia, Kent and Doctor (thy goodnes,
Cord O thou good *Kent* how shall I liue and worke to match
My life will be too short and euery measure faile me

Corresponding to these seven lines of print the folio has twelve, and a modern edition requires ten² — and this is exclusive of the space required for leading above and below the third stage-direction. This passage exemplifies four separate space-conserving devices which Hubler finds to be characteristic of much of the Q text, viz (i) more than one verse-line is crowded into one line of print, (ii) long lines are bent over into the end of the preceding or following line-space, (iii) short stage-directions are printed in line-spaces already partially

¹ Op cit pp 428-9

² F prints IV vii 1-3 as five short lines

occupied by dialogue, and (iv) where stage-directions occupy a line by themselves they are frequently not spaced off from the surrounding dialogue. Hubler gives other examples of these characteristics.

Again, he draws attention to the way in which Q prints III vi 63-75

Edg Tom will throw his head at them, auant you curs,
 Be thy mouth, or blacke, or white, tooth that poysons if it bite,
 Mastife, grayhoūd, mungril, grim-hoūd or spaniel, brach or him,
 Bobtaile tike, or trūdletaile, *Tom* will make them weep & waile,
 For with throwing thus my head, dogs leape the hatch and all
 are fled, loudla doodla come march to wakes, and faires, and
 market townes, poore *Tom* thy horne is dry (her
Lear Then let them anotomize *Regan*, see what breeds about
 etc

It is clear that the compositor has appreciated the verse-structure of lines 64-71 ('Be thy mouth and all are fled'). Except for the last two words of line 71 ('are fled'), he has set up each rhyming couplet as a single line beginning with a capital letter. One may well see here a conscious attempt to save space. In the passage quoted the compositor has in four lines dispensed with spacing between words separated by commas and he has used the tilde three times, and the ampersand once.

There is no need to enlarge upon the undoubted fact that the printing of verse in prose form saves much space. Miss Doran and Mr. Hubler note an interesting possibility in this connection with regard to a passage on sig. L3v of the second quarto. This quarto is a reprint of the first,¹ and it is falsely dated 1608,² possibly it was intended to pass it off as the first. It may be, then, that the printers of Q2 strove to finish the text on sig. L4 since the Q1 text finished on that page. If so, this may explain the fact that V iii 270-80 are printed as prose in Q2 while they appear in verse form in Q1 (correctly divided except for lines 276-8). The need for just this amount of

¹ See footnote (1) on p. 6

² See pp. 4-5

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compression may have become apparent to the Q₂ compositor at this point, and it is not easy to explain otherwise why the Q₂ compositor, with a printed Q₁ before him, should have set up its verse here in prose form.¹ Hubler argues that the Q₁ compositor was actuated by the same motive in setting up verse as if it were prose.

Some passages in Q yield easily enough to Hubler's explanation others do not. Let us look at the passage which, Hubler tells us,² was the first which suggested to him that the Q mislineation might have been the result of an attempt to save space. The passage occurs at I 1 261-5, and appears thus in the folio

Lear Thou hast her *France*, let her be thine, for we
Haue no such Daughter, nor shall euer see
That face of hers againe, therefore be gone,
Without our Grace, our Loue, our Benizon
Come Noble *Burgundie* *Flourish* *Exeunt*

In the quarto the passage is printed as follows

Lear Thou hast her *France*, let her be thine,
For we haue no such daughter, nor shall euer see
That face of hers againe, therfore be gone, (*Burgūdy*
Without our grace, our loue, our benizon³ come noble
Exit Lear and Burgundie

This passage as it appears in Q exemplifies some of the characteristics already noted of the alleged compositorial compression — the printing in a line-space of more material than a verse-line, the turning of the last word of a line into the space at the end of the preceding one, and the use of the tilde. Hubler claims that by this 'compression' the Q compositor has saved a line-space.³ But, as Greg points out in the course of an important article refuting Hubler's hypothesis,⁴ Hubler

¹ See Hubler, op cit pp 433-4 Miss Doran, op cit pp 29-30

² Op cit p 430

³ Op cit p 431

⁴ *Library*, vol XVII (1936-7), pp 172-83 See p 177 therein in the present connection

omitted to quote the stage-direction at the end of the passage. In Q the direction '*Exit Lear and Burgundie*' occupies a line-space by itself, so that the whole passage occupies the same number of line-spaces in Q as it does in F, viz five. I suppose that Hubler might counter this by suggesting that up to the words 'come noble *Burgūdy*' the Q compositor was *trying* to save space, but was then defeated by the stage-direction. But there are other passages of mislineation in Q which cannot be explained at all by Hubler's hypothesis — passages in which Q and F use the same number of line-spaces and in which the Q compositor has made no attempt to save space. One such passage, which is examined by Greg in the course of the article already referred to, occurs at III ii 1-13. It appears thus in Q

Enter Lear and Foole

Lear Blow wind & cracke your cheekes, rage, blow
 You caterickes, & Hircanios spout til you haue drencht,
 The steeple drownd the cockes, you sulphurous and
 Thought executing fires, vaunt-currers to
 Oke-cleauing thunderboults, singe my white head,
 And thou all shaking thunder, smite flat
 The thicke Rotunditie of the world, cracke natures
 Mold, all Germans spill at once that make
 Ingratefull man

Foole O Nunckle, Court holy water in a drie house
 Is better then this raine water out a doore,
 Good Nunckle in, and aske thy daughters blessing,
 Heers a night pities nether wise man nor foole

This passage occupies exactly the same number of line-spaces in Q as it does in F — there is no saving of space in Q. Nor do I think that it can be suggested that the compositor was at all interested in saving space here: if he was, why did he leave such big spaces at the ends of his fourth, sixth, and eighth lines of Lear's speech? Had he wanted to save space he could have managed matters so that the words 'Ingratefull man' were not left to fill a whole line-space by themselves. As an

explanation of the Q lineation in this passage Hubler's formula simply will not do

As regards division, the first line of the Q passage is correct. The rest are incorrectly divided and read awkwardly. But the third to the eighth lines, inclusive, may be easily enough scanned as pentameters (the sixth ends with a similar rhythm to that of the ending of the first, and the eighth lacks an initial unstressed syllable in the first foot). Greg believes that in the copy for Q the passage was written straight on as if it were prose. He suggests¹ that the compositor may have been 'misled by the unusual scansion of the first line (which ends with three stressed syllables) into thinking he was dealing with prose'. At 'Thought executing' he decided that the speech was in verse: he continued it as verse, but he did not go back to correct the lining of what he had already set up² — beginning with 'Thought executing' he simply counted out a pentameter, then another, and so on to the end of the speech, where, however, he was left with two words which he had to set up as a line by themselves. Now the Fool's speech which follows is actually prose. It appears in Q as verse. According to Greg's theory it was written as prose in the copy for Q, but the compositor continued his division into makeshift pentameters.

It may perhaps be suggested that the Q lineation represents an attempt at division into verse from the beginning of the passage. Admittedly the second line in Q is, if taken as a pentameter, very clumsy: but it is possible that it is meant to be a pentameter although it has one or two extra unstressed syllables — it may be scanned

x / (x) x x x / (x) x / x / x /
You caterickes, & Hircanios spout til you haue drencht,

(The bracketed unstressed syllables may be elided)

¹ *Library*, vol. XVII, p. 179, footnote

² He may have gone back and changed initial small letters into capitals at the beginning of the second and third lines. So Greg suggests (*op. cit.* p. 179, footnote) — or alternatively that he had used initial capitals although he thought he was dealing with prose.

Now if the compositor had correctly divided copy in front of him, why should he (1) treat as prose, or (11) treat as verse but misdivide, the first part of the passage ('Blow wind sulphurous and')? Not to save space, since from 'Thought executing' at any rate his line-division is controlled by metrical considerations and good-sized spaces are left at the ends of some of the lines. The only explanation that I can see is that behind Q at some stage in its transmission lies a document in which the passage was not divided into verse-lines, and that someone concerned in the transmission of the text has conjecturally and erroneously divided it. It may be that (1) the compositor had before him copy in which the passage was undivided and divided it himself—that is Greg's theory. Alternatively, (2) the copy for Q was a transcript of an earlier manuscript, the earlier manuscript did not have verse line-division in this passage, and the person responsible for making the copy introduced it.¹ I shall suggest in a moment that possibly (3) the verse was undivided in the copy for Q as originally written out, and that, subsequently, conjectural verse line-division was indicated by some such means as diagonal strokes at the ends of metrical lines or what were taken to be metrical lines. At any rate, behind this passage in Q, at some stage in its transmission, there must lie a document without verse-lining.

The Fool's speech at III 11 10-13, actually prose, appears in Q as verse. And the bulk of III 11 — lines 1-19 — is prose but appears in Q as verse. The setting up of prose as verse, of course, does the reverse of saving space. Hubler, envisaging correctly lined copy, says, in a passage we have already quoted (see p. 92), that 'One can understand how a compositor who had been setting up long passages of blank verse carried the rhythmic pattern of it in his head, and broke up short passages

¹ In *Editorial Problem*, p. 95, footnote, Greg admits this alternative possibility. He says, 'Of course punctuation and division may have been introduced by the reporter in making his longhand transcript, but that would not make them less conjectural.'

of prose into lines of approximately blank verse length' But if III iii 1-19 appeared correctly as prose in the copy for Q, the compositor, setting it up in verse-lengths, must surely as he proceeded with the passage have known what he was doing — it is long enough to make this a fair assumption and if he was anxious to save space why did he do it? According to Greg's theory, the entire copy for Q was without verse line-division, which was supplied by the compositor(s). This theory explains the lineation of III iii admirably. According to it, the whole of III iii appeared as prose in the copy: there was nothing in the copy to indicate to the compositor whether it was actually prose or verse: he decided that it was all verse, and acted accordingly. Alternatively, in III iii the Q compositor followed the line-division of the copy, and the copy depended on an earlier document without verse-lining, this being introduced by the person who made the copy. Or the whole scene appeared in prose form in the copy for Q as originally written out, and the verse-lining of Q was conjectured, and indicated by diagonals subsequently inserted in the copy, by someone responsible for editing it.

We can readily see how it came to be thought that III iii was a verse-scene from the beginning. The first speech splits up very well into the blank-verse lengths in which it appears in Q.

Glost Alacke alacke *Edmund* I like not this,
 Vnnaturall dealing when I desir'd their leaue
 That I might pittie him, they tooke me from me
 The vse of mine owne house, charg'd me on paine
 Of their displeasure, neither to speake of him,
 Intreat for him, nor any way sustaine him

I think that, if presented with an undivided text of the play and asked to divide the verse-lines without documentary assistance, many people would divide this speech as it is divided in Q. Having done so, the person responsible for the Q lineation would naturally assume that Gloucester's second speech was also in verse and so it is divided as verse in Q,

though the 'verse' runs less smoothly than in the first speech, particularly awkward being the lines

Go toe say you nothing, ther's a diuisiō betwixt the Dukes,
and

Ther's part of a power already landed,

The next, and last, speech in III 111 is a verse speech, misdivided in Q. As it appears in Q it scans, though with a good number of extra unaccented syllables

This curtesie forbid thee, shal the Duke instāly know

And of that letter to, this seems a faire deseruing

And must draw me that which my father looses, no lesse

Then all, then yonger rises when the old doe fall

I believe we must accept the theory that, at some stage in its transmission, a document without verse-lining underlies Q and the Q verse-lining is conjectural

We have dealt with III 11 1-13 and III 111. There is mislination of more than one kind in what lies between

III 11 14-17 is correctly divided. At line 18 Q goes wrong. It prints as one line

You owe me no subscription, why then let fall your horrible
(plesure

We have spoken of the compositor, or some other person concerned in the transmission of the Q text, counting out pentameters. He counted them out correctly in III 11 14-17: why did he go wrong at line 18? He can hardly have intended the long line just quoted to be a pentameter. He may have intended 'You owe me no subscription,' to be a metrically incomplete line, and 'why then let fall your horrible plesure' to be a pentameter. The incomplete and complete lines have

been stuck together. If the compositor was responsible for the conjectural line-division, it is to be supposed that he decided to set up a $\frac{1}{2}$ plus 1 line as a single line. If the copy contained line-division, it is to be supposed that the person responsible for the division did not indicate division between 'subscription,' and 'why then', though he intended it. At any rate, 'why then' 'plesure' may well have been intended as a pentameter. The division having gone wrong here, that of the rest of the speech is wrong — but as they stand the lines can be scanned as rough pentameters, with five words at the end which must perforce stand in a line by themselves

^x ^x [/] ^x [/] ^x [/] ^x [/] ^x [/]
 Here I stād your slaue, a poore infirme weak &
^x [/] ^x [/] ^x [/] ^x [/] ^x [/] ^x [/]
 Despis'd ould man, but yet I call you seruile
[/] ^x ^x [/] ^x [/] ^x [/] ^x [/] ^x [/] ^x [/]
 Ministers, that haue with 2 pernitiuous daughters ioin'd
^x [/] ^x ^x ^x [/] ^x [/] ^x [/] ^x [/] ^x [/] ^x [/]
 Your high engēdred battel gainst a head so old & white
 As this, O tis foule

The next speech (III ii 25-36), by the Fool, begins and ends with prose ('Hee that has headpeece,' 'for there was glasse'). In between is a passage of eight short lines in rhyme. The whole speech is printed as prose in Q. We must suppose that, despite the rhymes, the compositor, or whoever else was responsible for the Q lineation, failed to notice that the middle part of the speech was verse.

The lineation is correct after this until we come to Kent's speech at III ii 42-9. This is a verse-speech, and Q prints it as verse, but misdivides it. It should begin with a complete pentameter, thus (according to the text of Q) —

Alas sir, sit you here? Things that loue night,
 (L)oue not such nights as these, (t)he wrathfull Skies
 etc

In Q it begins with a metrically incomplete line —
 Alas sir, sit you here?

Then we have, as a pentameter —

Things that loue night, loue not such nights as these,

It is very likely that a person faced with this speech written straight on as prose, and required to divide it into verse-lines, might, on looking at the beginning of it, decide that 'Things these,' formed a pentameter he would be forced, therefore, to begin the speech with a short line. The remainder of the speech appears thus in Q

The wrathfull Skies gallow, the very wanderer of the
Darke, and makes them keepe their caues,
Since I was man, such sheets of fire,
Such bursts of horred thunder, such grones of
Roaring winde, and rayne, I ne're remember
To haue heard, mans nature cannot cary
The affliction, nor the force

It must be admitted that if this is the result of an attempt at division into blank verse it was a very clumsy attempt. The line 'Such bursts grones of' has the requisite number of regular feet the two lines following it can be made to scan by accenting the first syllable in each and regarding each as wanting the initial unaccented syllable and 'The affliction force' is a remnant which has to be put in a line by itself. The line 'Since fire' might conceivably be regarded as a pentameter with each of the first two feet consisting solely of a single stressed syllable, but only at the cost of even greater awkwardness could the two lines 'The wrathfull caues' be regarded as blank verse lines — and yet they may have been intended for such by the person responsible for the division, who, we might suggest, may perhaps on occasion have got tired of counting out syllables and simply taken as a blank verse line a group of words occupying approximately the usual space.

Lear's speech at III ii 49-60, a verse speech, is set up as verse in Q, but is misdivided and each line in Q can be scanned fairly easily as a pentameter. The next speech, a verse speech by Kent (III ii 60-7), is set up as prose in Q. This is

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followed by a verse speech by Lear (III ii 67-73), in which the Q lineation is correct until we come to line 70. Here we should have as a pentameter

The art of our necessities is strange

But, in the counting out of metrical lines which we are postulating, the person responsible has taken two further syllables into the line —

^{x / x / x / x x x / x /}
 The art of our necessities is strange that can,

The remainder is divided up into blank verse lengths thus

^{x / x / x / x / x /}
 Make vild things precious, come you houell poore,
^{/ x / x x / / x x /}
 Foole and knaue, I haue one part of my heart

— and then, in a line by themselves, come the final words

That sorrowes yet for thee

The Fool's speech at III ii 74-7, in verse, is set up as prose in Q. It is followed by a single-line speech from Lear. And so the scene comes to an end in Q (III ii 79-95 appears in F only).

In our survey of III ii and iii we have found (1) verse lined as verse but wrongly divided, (2) verse set up as if it were prose, (3) prose divided up as if it were verse. We have found all these types of mislining within three pages of the quarto (signs F_{4v} (last line) — G₂). In (1) and (3) most of the Q lines would seem to have been intended to scan as pentameters (though many of them sound very clumsy). I can see no explanation for all this other than the theory that at some stage in its transmission the entire Q text was written straight on as if it were prose. In very many passages the verse has been divided correctly (see Hubler's statistics, quoted on p. 90); sometimes it has been divided incorrectly; sometimes it has been left as prose (the person dividing having either failed to

realize that it was verse or having simply been guilty of negligence) sometimes what is actually prose has been taken to be verse and divided accordingly

As we have seen, Greg suggests that the actual copy for Q was undivided and that the line-division of Q was introduced by the compositor, or rather compositors 'We could well imagine,' says Greg, 'that the printer had before him copy that was altogether without punctuation or metrical division, and that the different treatment it received in the several parts of the play was due to the different degree of skill shown by several compositors' (*Editorial Problem*, p. 95) I cannot say that I very much like the suggestion that the compositors were saddled with responsibility for the line-division this would add greatly to their labour and to the time they would take in setting up the text of the play it would thus add greatly to the expense of the production of the quarto, and I very much doubt whether the publisher would have considered the added expense justifiable I regard as more likely a suggestion already made, viz. that as originally written out the copy for Q had no verse line-division, and that this was subsequently indicated, conjecturally, by the insertion of diagonals It was very often indicated correctly but sometimes it was not The person responsible for the division must be supposed to have varied in conscientiousness and efficiency in different passages I think it is not unreasonable to suggest that he may well have done so He manages to divide long stretches of verse correctly at other times he divides it incorrectly but his lines scan smoothly enough again he divides it incorrectly but his lines are clumsy yet again he does not divide it at all and sometimes he divides as verse what is actually prose In dealing with certain mis-assignments of speeches in Q we suggested that after the play had been taken down the manuscript was looked over and an adjustment made, conjecturally, here and there we may now suggest that such adjustments may have been made in the course of a revision of the manuscript the main purpose of which was to insert indications of the verse-lining

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We have quoted Greg as saying that 'copy altogether without punctuation or metrical division would naturally result from a shorthand report', and as saying that he does 'not know what else would produce it' (*Editorial Problem*, p 95) But the type of transmission we are suggesting might have produced it We are envisaging the actors gathered together and dictating the play to a scribe It is quite reasonable to suppose that as a general rule the actors dictated their speeches phrase by phrase but not necessarily pentameter by pentameter The scribe might very easily fail in a given passage to realize that what was being dictated was verse He would therefore write what he heard continuously as prose It may be pointed out that the scribe, being presumably connected with the company, would know before he started on his task that the bulk of the play was in verse But even if, while taking down a given passage, he knew that it was in verse, he might not be able to appreciate the actual verse line-division from the phrase-by-phrase dictation of the actors, and, rather than retard the dictation and taking down of the play by stopping to determine the division, he may simply have written the text continuously as prose He may even have deliberately decided, before starting to take down the play at all, that he would write everything straight on as prose and then later go over his manuscript and indicate the verse-lining for the process of dictating and writing to dictation would be much easier and quicker if actors and scribe did not have to bother about verse line-division

Punctuation

The punctuation in Q is very odd As Chambers points out (*William Shakespeare*, I, 465), 'Q has practically no punctuation except commas, even in places where both logic and enunciation require heavier stops' I give here the numbers of occurrences of the various punctuation-marks in Q *within* the speeches in the stretch of text comprising the first two Acts (the marks at the ends of the speeches are not included) A

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similar preponderance of commas is to be found in the last three Acts. The numbers of lines given are the numbers of lines of print in Q, excluding stage-directions and catchwords

<i>Act & Scene</i>	<i>No of lines</i>	<i>Commas</i>	<i>Semi-colons</i>	<i>Colons</i>	<i>Questn marks</i>	<i>Excln marks</i>	<i>Full stops</i>
I 1	295	302	5	5	7	1	—
11	147	175	5	4	3	1	—
111	25	28	1	—	—	—	—
IV	259	320	4	1	9	5	4
V	42	33	1	—	—	1	—
II 1	113	154	3	1	2	1	1
11	160	173	1	—	5	—	2
111	21	31	—	—	—	—	—
IV	294	318	—	2	7	1	4
Totals	1356	1534	20	13	33	10	11
87							

As we have seen, Greg suggests (*Editorial Problem*, p 95) that 'the printer had before him copy that was altogether without punctuation or metrical division' and says that 'such copy would naturally result from a shorthand report' and that he does 'not know what else would produce it'. But the state of the punctuation in Q may, I think, be reasonably enough explained by our theory of the transmission of that text. We are postulating a scribe writing from dictation. Punctuation-marks would not be dictated and, writing in haste, the scribe may as a general rule have simply put in a comma on his own initiative after every group of words. Alternatively, he may have written his manuscript without any punctuation, or with very little, and it may have been punctuated, mainly with commas, during the hasty revision that we have already suggested. Or, thirdly, even after the revision it may have been left without any punctuation, or with very little, and the Q compositor may be responsible for the punctuation in the

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printed text, or for most of it. At any rate, I do not think that the condition of the punctuation in the Q text conflicts with the theory of the nature of the transmission of that text which I wish to recommend.

We have said that the most probable reason for the whole company finding it necessary to construct a text of *Lear* from memory is that they found themselves in need of a prompt-book. But I very much doubt whether the manuscript from which Q was printed could itself have been used as a prompt-book. For one thing, it must have been very badly written, judging by the many misreadings by the compositor, and a prompt-book that was difficult to read would not be of very much use.

There are one or two stage-directions in Q which seem too vague for a prompt-book.

- | | |
|------------|---|
| I 1 32 | Enter one bearing a Coronet, |
| III vii 26 | Enter Gloster brought in by two or three, |
| IV iv head | Enter Cordelia, Doctor and others |
| V iii 40 | Enter Duke, the two Ladies, and others |
| V iii 222 | Enter one with a bloudie knife, |

Again, Q is not always consistent in the names by which it refers to characters in stage-directions and speech-headings. Thus in I iii Oswald is referred to as 'Gentleman' in the stage-direction at the head of the scene and as 'Gent' in the speech-headings. At I iv 42 we have the stage-direction 'Enter Steward', and his speech-headings are 'Steward' or 'Stew' at lines 44, 78, 81, 83, but after his entry at line 330 his speech-headings are 'Oswald' and 'Osw'. In a prompt-book we should probably expect a uniform designation in the stage-directions and speech-headings.¹ It seems clear that the character is referred to as 'Gentleman' in I iii because Goneril calls him her 'gentleman' in I iii 1, and as 'Oswald' at the end

¹ See R. B. McKerrow, *Review of English Studies*, vol. XI (1935), pp. 459-65.

of I iv because Goneril has summoned him with the words 'What *Oswald*, ho' McKerrow suggests (op cit) that non-uniformity in the method of referring to characters in stage-directions and speech-headings might well be found in a text printed from the author's manuscript, but would not be likely to be found in a text printed from a prompt-book. There is no question of Q *Lear* having been printed from the author's manuscript, but the phenomenon just referred to suggests that the document from which it was printed was not a prompt-book. There is other evidence of the same kind. At the head of III vi Q has the stage-direction 'Enter Gloster and Lear, Kent, Foole, and Tom'. Edgar is at this juncture masquerading as poor Tom: hence the reference to 'Tom' in the stage-direction. But we should probably expect a prompt-book to designate him uniformly as 'Edgar'. In V ii the direction at the head of the scene refers to 'Cordelia with her father in her hand': we should probably expect a prompt-book to read 'Lear' instead of 'her father'. Cornwall and Albany are sometimes indicated by their names or abbreviations of them, but sometimes simply by the word 'Duke'. At I iv 253 we have the stage-direction 'Enter Duke' (i.e. Albany), and his speeches during the rest of this scene are headed 'Duke'. At II i 84 we have the direction 'Enter the Duke of Cornwall', his first speech (85) is headed 'Corn', and the rest of his speeches in this scene are headed 'Duke'. At II ii 38 Cornwall and Regan are referred to in the stage-direction as 'the Duke and Dutchesse', their speeches in this scene being headed 'Duke' and 'Reg'. At II iv 121 we have 'Enter Duke and Regan' (i.e. Cornwall and Regan), and Cornwall's speeches in this scene are headed 'Duke'. At the head of III v comes 'Enter Cornewell' and his speeches are headed 'Corn'. At the head of III vii we have 'Enter Cornwall' and again his speeches are headed 'Corn'. In IV ii Albany is referred to in his speech-headings as 'Alb' (there is no direction for his entry). At V i 17 we have 'Enter Albany' and the speech-headings are 'Alb' and in V iii at line 40 we have 'Enter Duke'.

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and, in the speech-headings, 'Alb' up to line 231 and then 'Duke' We should expect that in a prompt-book the two Dukes would each be clearly designated and distinguished from the other ¹

In a considerable number of places Q omits necessary indications of entries and exits This also suggests that it was not printed from a prompt-book In the following table a list is given of cases in which Q fails in this respect Where the stage-directions incorporated in my own text differ from those of F they are given in the third column In some cases F is defective in this matter, but it is not defective to anything like the same extent as Q is

	Q	F	<i>The Present Edition</i>
I i 34	om	Exit	Exeunt Gloucester and Edmund — Capell
I i 186	om	Exit	
I i 265	Exit Lear and Burgun- die	Exeunt	Exeunt Lear, Bur- gundy, Cornwall, Albany, Gloster, and Attendants — Capell
I ii 113	om	Exit	
I iv 7	Enter Lear	Enter Lear and Atten- dants	Enter Lear and Knights [Enter Lear, Knights, and Attendants — Rowe]
I iv 42	om	om	Exit first Knight [Exit an Attendant — Dyce]

¹ We regard F as depending on a prompt-book Yet, as Greg notes (*Editorial Problem*, p 100, footnote), 'there is slight inconsistency in the use of "Edmund" and "Bastard" in directions and speech headings' 'but', he goes on, 'this is more likely due to the influence of Q Possibly the manuscript had "Edmund" throughout (Note that at the end of I ii where there is an addition in F we find *Edm* replacing *Bast* as prefix)'

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	<i>Q</i>	<i>F</i>	<i>The Present Edition</i>
I iv 44	om	Exit	
I iv 46	om	om	Exit second Knight [Exit a Knight — Dyce]
I iv 47	om	om	Re-enter second Knight [Re-enter Knight — Dyce]
I iv 74	om	om	Exit second Knight [Exit an Attendant — Dyce]
I iv 75	om	om	Exit third Knight [Exit an attendant — Dyce]
I iv 76	om	Enter Stew- ard (after 77)	As in F, but placed after 'Foole' in 75 as by Johnson
I iv 89	om	om	Exit Steward (after 'wisedome') [Pushes the Steward out (after 'so') — Theobald]
I iv 91	Enter Foole (after 'ser- uice')	Enter Foole (after 'ser- uice')	Enter first and third Knights with Foole (after 'thanke thee')
I iv 269	om	om	Exeunt Knights
I iv 286	om	Exit	
I iv 290	om	Enter Lear	
I iv 307	om	Exit	
I iv 318	om	Exit	
I iv 330	om	Enter Stew- ard	

THE COPY FOR Q

	Q	F	<i>The Present Edition</i>
I v head	Enter Lear	Enter Lear, Kent, Gentle- man, and Foole	Enter Lear, Kent, and Foole (at head) — Q ₂ Enter Gentleman (after 45) — Theobald
II 1 13	om	Exit	
II 1 32	om	Exit Edgar	
II 1 36	Enter Glost	Enter Gloster, and Ser- uants	
II 1 42	om	om	Exeunt some Ser- uants — Dyce
II 1 84	Enter the Duke of Cornwall	Enter Corne- wall, Regan, and Atten- dants	
II 11 146	om	Exit	Exeunt all but Glou- cester and Kent — Dyce
II 11 154	om	Exit	
II 1v head	Enter King	Enter Lear, Foole, and Gentleman	
II 1v 57	om	Exit	
II 1v 115	om	Exit	
II 1v 121	Enter Duke and Regan	Enter Corne- wall, Regan, Gloster, Seruants	
III 11 78	om	Exit	Exeunt Lear and Kent — Capell

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	<i>Q</i>	<i>F</i>	<i>The Present Edition</i>
III iv 27	om	Exit (after 26)	Exit Foole (after 27) [Fool goes in (after 27) — Johnson Exit Fool (after 26) — Rowe Exit Fool (after 'in' in 27) — Capell]
III iv 37	om	Enter Edgar, and Foole (after 36)	Enter Foole (after 37) Enter Edgar (after 43) [The Fool runs out from the hovel (after 39) — Theobald <i>Ditto</i> (after 37) — Capell Enter Edgar disguised as a madman (after 43) — Theobald]
III iv 181	om	Exeunt	
III v1 99	Exit	Exeunt (rest of scene omitted)	Exeunt Kent, Gloucester, and the Fool, bearing off the King — Capell
III v1 113	om	—	Exit — as in Cambridge [Exit Edgar — Theobald]
III vii head	Enter Cornwall, and Regan, and Gonerill, and Bastard	Enter Cornwall, Regan, Gonerill, Bastard, and Seruants	As in F, but with 'Edmond' for 'Bastard' from Theobald

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	<i>Q</i>	<i>F</i>	<i>The Present Edition</i>
III vii 3	om	om	Exeunt some of the Seruants — Capell
III vii 19	om	om	Exit Steward [Exit Oswald — Staunton]
III vii 22	om	om	Exeunt other Ser- uants — Capell
III vii 92	om	Exit with Glouster	Exit a Seruant with Glouster
III vii 96 Exit		Exeunt, (rest of scene omitted)	Exit Cornwall, led by Regan — Theobald
IV i 50	om	Exit	
IV i 78	om	Exeunt	
IV ii 25	om	Exit (after 'death')	Exit Edmond (after 'Gloster') [Exit Bastard (after 'Gloster') — Rowe]
IV ii 28 Exit Stew		Enter Albany	Exit Steward Enter Albany
IV vi 2 i 3 Exit (after 'sir')		Exit (after 'on')	Exeunt Gentlemen (placed as in Q)
IV vii head	Enter Corde- lia, Kent and Doctor (but five speeches headed 'Gent ')	Enter Corde- lia, Kent, and Gentleman (Doctor eliminated in abridgment)	Enter Cordelia, Kent, Doctor, and Gentleman

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	<i>Q</i>	<i>F</i>	<i>The Present Edition</i>
IV vii 20	om	Enter Lear in a chaire car- ried by Ser- uants	
IV vii 96	om	— (passage ab- sent)	Exit — as in Camb ed [Exit Gent — Theo- bald]
V 1 4	om	om	Exit Gentleman [To a Gentleman, who goes out — Globe ed]
V 1 39	Exeunt (af- ter 'word')	Exeunt both the Armies (after 37)	Exeunt all but Albany and Edgar (after 'ouertake you') [Exeunt all but Albany and Edgar (after 'speake') — so Camb ed]
V 1 50	Exit (after 49)	Exit (after 49)	Exit Edgar (after 50) — Dyce
V 11 4	om	Enter Edgar	
V 11 11	om	Exeunt	
V 111 head	om	Souldiers, Captaine	
V 111 26	om	Exit	Exeunt Lear and Cor- delia, guarded — Theobald
V 111 40	om Enter Duke, the two Ladies, and others	Exit Captaine Enter Albany, Gonerill, Re- gan, Soldiers	Enter Albany, Gone- rill, Regan, another Captain, Soldiers ['another Captain,' from Camb ed]

THE COPY FOR Q

	Q	F	<i>The Present Edition</i>
V 111 107	om	om	Exit Regan, led — Theobald
	om	Enter a Herald (after 102)	Enter a Herald (placed after 107 by Hanmer)
V 111 252	om	om	Exit Edgar — Malone
V 111 257	om	om	Edmund is borne off — Theobald
	om	om	Edgar, a Gentle- man
V 111 327	om	Exeunt with a dead March	

F is not perfect in this matter ¹ but Q is considerably worse than F is, and, taking this along with the other points mentioned, I cannot avoid the impression that the manuscript from which Q was printed could not have served conveniently as a prompt-book. I suggest the following possibility — that the actors dictated the play to the scribe, who wrote in a great hurry, that after the scribe had finished he looked over his manuscript, principally in order to insert indications of verse-lining — but he may have taken the opportunity to make one

¹ In the following cases F is defective and Q satisfactory apart from one blunder and one placing

	Q	F	<i>The Present Edition</i>
II iv 282	Exeunt Lear, Leis- ter, Kent, and Foole	Exeunt	Exeunt Lear, Gloster, Kent, and Foole ('Leister' cor- rected in Q2)
III vii 21	Exit Gon and Bast (after 20)	Exit (after 20)	Exeunt Gonerill and Ed- mund (after 'farewell' in 21) — Staunton
IV ii 87	Exit	om	Exit
IV vi 185	Enter three Gentlemen	Enter a Gentleman	Enter three Gentlemen

or two conjectural amendments in other respects, and that then his manuscript was transcribed, the transcription being adapted for use as a prompt-book. When Q came to be printed it was the rough manuscript which was sent to the printer.

We have seen that Q lacks some 100 lines found in F. Chambers says¹ that 'apart from III 2 79-95,² most of the Q omissions might well be errors'. That is to say, it is possible that the actors had set themselves the task of reconstructing the whole play, unabridged. (Abridgment might of course have been introduced in a prompt-book which was a transcription of the reconstruction.) On the other hand, it is possible that Q itself gives us a slightly abridged text. If so, some of the cuts in Q may be due to a desire not to provoke trouble.³ Speaking of the fact that nearly 300 lines of the play rest on the authority of Q alone and 100 on that of F alone, Greg says (*Neophilologus*, XVIII, 252), 'No doubt there are a few accidental omissions in either text. Otherwise the differences can be substantially explained by variant cutting'.

Before passing on I would emphasize my awareness that my theory of the genesis of the Q text is highly conjectural in various respects. It is the only theory that I can think of which will account for everything and that is its only defence. I propose to take it as a working hypothesis in editing the play but it will be well to state here that as regards the nature of the transmission of the Q text I am confident only of the following points — (1) that it is a reported text, (2) that it is not a memorial reconstruction made by one or a few actors, (3) that it was not taken down by shorthand in the theatre during performance. All the rest of my theory is pure speculation, and it is not offered to the reader as anything more.

¹ *William Shakespeare*, I, 467.

² Cf. Chambers, *op. cit.* p. 466 — this passage, found in F and absent from Q, 'is generally, and I think rightly, taken as an incongruous theatrical interpolation'.

³ See Chambers, *op. cit.* p. 467. He suggests that the omission from Q of I ii 106-11, III i 22-9, and IV vi 163-8, 'may have been directed by a censor'.

CHAPTER IV

EDITORIAL PROCEDURE

WE have now arrived at a theory of the nature of the copy for each of the two substantive texts of *King Lear*. According to our theory, the Q text is that of a memorial reconstruction made by the King's Men in a body Q was printed from a manuscript written out by a scribe from the actors' dictation, the actors having had to rely upon memory alone. F was printed from a copy of Q which had been brought into general agreement with the prompt-book in use at the time this prompt-book was presumably a transcript, with alterations, of the author's manuscript — or a transcript of a transcript of that, and so on. It is obvious that F has very much greater authority in general than Q has.

How are we to arrive at a text which will be as near as we can get to what Shakespeare wrote? We do not propose to modernize, and the first question is, which text are we to take as our copy-text? Since F is of very much higher authority in general than Q is, it would seem quite clear that F must be the copy-text.

Another suggestion might be made. F was printed from a copy of Q edited by comparison with a playhouse manuscript. In a given case in which this playhouse manuscript had the same word as Q but differently spelled, Scribe E may have left the Q spelling unaltered. In that case, if the F spelling is different from that of Q, the compositor is solely responsible for the F spelling. Is there not something to be said, then, it might be asked, for the following editorial procedure? — printing our text from Q, but accepting from F, with the F spelling, the words different from those in Q, unless there is reason for supposing an F reading to be corrupt. But there are objections to this. Since in the transmission of the text

from Shakespeare's manuscript to the printed quarto documentary tradition is completely broken at one stage, it follows that not a single spelling in Q was conveyed from Shakespeare's manuscript. But we cannot say this of F. The playhouse manuscript which Scribe E used may have contained Shakespearian spellings preserved by Scribe P, and in a given case in which the spelling of a word differs in Q and F it is *possible* that Scribe E did alter the Q spelling to conform with that of the playhouse manuscript. Where Q and F have the same word but differently spelled, then, we have this position: the Q spelling *cannot* be that of Shakespeare's manuscript except by coincidence, whereas the F spelling *may* be that of Shakespeare's manuscript, this spelling having safely survived a process of continuous documentary tradition. Where Q and F differ in spelling, therefore, F must have the preference in other words, F must be our copy-text.

What use are we to make of Q — a substantive text but of much inferior authority to that of F? One editorial method open to us is this: to accept F as it stands everywhere except where it can be seen to be wrong without comparison with Q. Where it shows itself to be wrong, we may go to Q for assistance (though in a given case we may prefer to emend F to a reading other than that of Q). This is the method of the conservative editor. The conservative principle is stated by R. B. McKerrow in these words in his *Prolegomena for the Oxford Shakespeare* (1939):

the only possible course is to determine for each play separately the most authoritative text of those which have come down to us from early times, and to reprint this as exactly as possible save for manifest and indubitable errors

(p. 7)

As regards the text it has been my purpose to reproduce as exactly as possible, letter for letter, and point for point, what is given to us by the extant records, namely by those 'originals' which, considered as wholes, appear to transmit to us most accurately what we may suppose Shakespeare to have written, departing from them only

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where they appear to be certainly corrupt, as well as in certain purely typographical points

(p 20)

In his *Editorial Problem in Shakespeare* W W Greg enunciates as follows the conservative principle (which he does not uphold in cases where authority is divided)

when once an editor has chosen his copy-text, the best results will *always* be attained by following its readings, except in cases of 'manifest and indubitable' errors (i.e. errors that are obvious in the text itself without reference to any other)

(pp xxvi-xxvii)

But corruption may not be self-evident. F may contain a corruption, introduced by Scribe P or Scribe E or the compositor: this corruption may not be a self-evident corruption and the true reading may be preserved in Q, having been correctly remembered by the reporter (the actor of the part in question), correctly written down by the scribe, and correctly set up by the compositor. We must have Q open on our desks all the time — lying beside F. Where Q gives a reading different from that of F we must face the question of whether the F reading is wrong and that of Q right. I do not see how we can dispense with editorial judgment. We must always be prepared to accept a Q reading instead of an F reading if there seems to us good reason to suppose that the Q reading is the genuine one. The phrase *good reason* must be emphasized. And we must always be able to defend our choice by reference to our theory of the nature of the transmission of the two substantive texts.

Where there is only one substantive text, of course, we must perforce adopt the conservative principle. But where there is more than one substantive text, as in the case of *King Lear*, we must adopt the *eclectic* principle. A full and wholly admirable discussion of this matter is to be found in Greg's *Editorial Problem in Shakespeare*, in the section entitled 'Prolegomena — On Editing Shakespeare' (pp vii-lv). In my opinion Greg's *Prolegomena* contain the fullest and soundest statement in existence of editorial principles as applied to Shakespeare.

A comparison of the variants between Q and F *Lear* reveals the following state of affairs

- (1) In some cases Q is superior to F, and in not all of these cases is F self-evidently corrupt. In these cases we must accept the Q reading, state our reasons for regarding it as superior to that of F, and give an explanation of how the F corruption arose.
- (2) In many cases F is superior to Q. This is of course what we should expect, considering our theory of the genesis of the two texts.
- (3) In many cases the readings of both Q and F are satisfactory, i.e. the variants are 'indifferent'. In these cases we must adopt the reading of the copy-text — the reading of the text of greater authority in general.

Different editors may differ as regards the category to which they would assign a given variant. One must use one's own judgment soberly and with a sense of responsibility.

In producing my own text I have carefully considered every variant between Q and F. Where the Q reading seems to me superior to that of F, I have accepted the former. Not only in all cases in which the F reading seems to me superior to that of Q, but also in all cases in which the Q and F readings seem to me equally good, I have retained the readings of F, the copy-text, the text of greater authority in general. In all cases of doubt F is entitled to the preference.

I have adopted the eclectic principle. But it is of course possible to proceed upon this principle and yet produce an edition which keeps so close to the copy-text that it looks like a conservative edition. It is even possible to proceed upon the eclectic principle and produce an edition which is an exact reprint of the copy-text¹. This would happen if an editor carefully considered every variant between Q and F, was prepared to accept a Q reading if it seemed to him superior to the F reading even though the latter was not self-evidently corrupt, concluded that in no case was a Q reading superior to the

corresponding F reading, and decided that F stood in no need of emendation. Now my text of *Lear* is not a reprint of F (see category (1) on p. 120). But it is very much closer to F than most modern editions are.¹ The number of cases in which a Q reading seems to me superior to that of F is very much smaller than the number of readings admitted from Q into their text by, for example, the editors of the *Cambridge Shakespeare*.

At the end of his facsimile reprint of F *Lear* Professor Dover Wilson gives a list of 'Modern Readings', in which he cites departures made from the F text in most standard modern editions. The source of many of these readings is the quarto.² In my opinion only some of these importations from Q are justifiable. In some cases included in Professor Dover Wilson's list the Q readings seem to me no better than those of F; in some cases the Q readings seem to me definitely inferior to those of F. I propose to indicate in List A below the Q readings in Professor Dover Wilson's list which I do not accept into my own text in place of the F readings.³ I propose to indicate in List B the Q readings in Professor Dover Wilson's list which I do consider superior to those of F and which I do accept into my own text.

LIST A

I 1 19 Q|sir a sonne

F|a Sonne, Sir,

We have found inversions in Q in passages undoubtedly reported, and, although there may be inversions in F, we are bound to accept the word-order of F where it differs from that of Q unless there is a good reason for not doing so. I can see no good reason here.

¹ Mention may be made here of Dr G. B. Harrison's edition of *Lear* in the 'Penguin Shakespeare' (1937). It is based as firmly on F as Mr Ridley's 'New Temple' edition (1935) is based on Q. The editions of both Dr Harrison and Mr Ridley are (apart from the modernization of spelling) conservative.

² It should be emphasized that Professor Dover Wilson says that 'it must not be assumed that the inclusion of a reading implies approval or endorsement'.

³ Where in List A variant readings are given without annotation the comment is implied that I regard the Q and F readings as quite 'indifferent'.

I 1 21 Q|into

F|to

The F reading is perfectly possible Under *world* I 1 b *NED* cites 'to come into (or to) the world' Admittedly it quotes no instance of 'to come to the world' earlier than Burns's *Addr Illeg Child*, iv (1784) but in Shakespeare's *Coriolanus* V iii 125 we have 'thy mother's womb | That brought thee to this world' I think that this latter quotation justifies us in following F *Lear* I 1 21

I 1 36 Q|om

F|that

The speech in which this line occurs is seriously corrupt in Q, and in this line itself Q lacks the words 'Giue me', which are necessary to the metre Allowing that if we adopt the F 'Giue me' and follow Q in omitting 'that' we get a line metrically smoother than that of F as it stands, yet the latter is perfectly possible metrically and there is so much corruption in the neighbourhood in Q that we can hardly abandon our allegiance to F without better reason than can be adduced in this case

I 1 54 Q|words

F|word

The F reading is perfectly possible, taken as a singular used collectively Cf Jonson's *Poetaster* III v — 'Great Caesar's wars cannot be fought with word' (cited in *NED* s v *word* sb 4)

I 1 61 Q|doe

F|speake

Both readings are defensible If we read 'doe', then 'Loue' and 'be' are infinitives if we read 'speake', they are imperatives Those who prefer 'doe' may regard 'speake' as an emendation made by Scribe P or Scribe E they may say that Shakespeare wrote 'doe' and that this emending agent decided that 'speake' was required by the context since the point at issue is the daughters' declarations This is possible On the other hand, it is equally possible that 'doe' is an actor's substitution I can see no argument for 'doe' strong enough to justify our setting the copy-text aside On the contrary, this first speech of

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Cordelia's seems to me more attractive and less commonplace if we have her asking herself what *she* shall say, and then gently but firmly stilling the question with two commands to herself

I 1 65 Q | issue

F| issues

NED, s v *issue* sb III 6, notes that the word is found 'Formerly sometimes with pl *issues*'. It is found in Shakespeare in *Henry VIII* III 11 291, where the speaker refers to 'our issues, | Who, if he [Wolsey] live, will scarce be gentlemen'. Cf the *NED* citation — 1614 Raleigh *Hist World* I (1634) 92 'There were founded by his Issues many great Cities'.

I 167 Q|to

F| of

Q speak?

F | om

At the end of I 1 85 F has 'speake', which Q omits. It would be a curious coincidence if Shakespeare wrote 'speake' twice, Q accidentally omitting it in the one place and F in the other. I believe that in Q we have to do with memorial corruption: the 'speake' at the end of line 85 (F) is anticipated in Q at the end of line 67, and is then omitted from its proper place. If so, we must of course follow F. In both cases where 'speake' is omitted — F line 67, Q line 85 — there is metrical deficiency, but this need not affect the argument — Shakespeare often ends speeches with metrically incomplete lines.

I 182 Q| the last, not

F|our last and

I regard Q as certainly corrupt here. See pp. 27-8.

I 1 92 Q|nor more

F| no more

I 1 94 Q | 1t

F| you

I 1 99 Q| Happely

F|Happily

In Shakespeare's day (and before, and after) 'happily' was a recognized form of 'haply'. See *NED* s.v. *happily* adv. 1. Quotations are given extending from 1377 to as late as 1890. Onions (*Shakespeare Glossary*, p. 101) notes

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as regards Shakespearian texts that 'in the sense "perchance, perhaps" the old edd have *haply* about twice as *freq* as *happily*', and he gives a number of examples of the latter See for instance *Twelfth Night* (F) IV 11 53

I 1 104 Q| good my F| my good
Both readings are possible It will be noted that there is another difference of word-order between Q and F earlier in the same line

I 1 127 Q| this F| the

I 1 134 Q| turnes F| turne
Under *turn* sb V 28 b Phrases, *NED* cites the phrase 'By turns (also †by turn)' It quotes Elyot (1538) — '*Vicissim*, by tourne, nowe one, nowe an nother' There is no reason to reject F here

Q| still F| shall
It may be suggested that the F compositor has repeated a word from the previous line and that Q is right But I think that the F reading is superior to that of Q 'Shall' carries less stress in the F line than 'still' does in the Q line, and consequently throws a greater emphasis on 'onely' this is very effective, contrasting it with 'the rest' in line 136

I 1 135 Q| the additions F| th'addition
There is no reason for rejecting the F contraction of the article here And the singular, 'addition', is perfectly possible *NED* quotes this passage as it appears in F under *addition* sb †4

I 1 138 Q| betwixt F| betweene

I 1 148 Q| Reuerse thy doome F| reserue thy state
Along with this we may also consider

I 1 163 Q| doome F| guift
The content of I 1 150-3 can be adduced in favour of 'Reuerse thy doome', i.e. reverse the judgment just

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passed on Cordelia. Certainly in lines 150-3 Kent is concerned about Cordelia. It is conceivable that the F compositor set 'reserue' instead of 'reuerse' by mistake, and that a proof-reader, faced with 'reserue thy doome', altered 'doome' to 'state' on his own responsibility. White says (see Furness's note), 'Between *reverse* and "reserve", the difference is only the transposition of two letters, and that change once made by accident, the other would naturally follow by design'. But I am not happy about this. For one thing, Q's 'doome' is changed in F at line 163 also. For another thing, I do not think that White is justified in using the word 'naturally'. I cannot help feeling that if faced with 'reserue thy doome' the F proof-reader would in all probability have altered 'reserue' to 'reuerse' even without recourse to the copy: it seems the obvious thing to do. Then in his speech at lines 154-6 Kent is concerned about Lear's *safety*: he appears to foresee what is actually going to happen (and cf. III iv 160-1) and this suggests that in line 148 he really does want Lear to 'reserue [his] state', to 'retain [his] royal dignity and power' (Furness) and not divide the kingdom at all. It is quite possible that in line 148 he may be thinking of the whole division of the kingdom, in lines 150-3 of the particular injustice done to Cordelia, and in lines 154-6 again of the whole division of the kingdom. The injustice done to Cordelia is the crowning piece of rashness which provokes Kent to attempt to dissuade Lear from his entire plan.

Now in the old play of *Leir*, one of Shakespeare's sources, the King says (Q 1605, sig. B4^v — the italics are mine)

Cease, good my Lords, and sue not to *reuerse*
Our censure, which is now *irreucable*

And on sig. C1^v Perillus speaks of 'this ruthlesse *doome*', referring to the disinheriting of Cordella. The source-play, then, contains the elements of Q's 'Reuerse thy

doome' and not of F's 'reserue thy state', and it contains the elements of Q's 'reuoke thy doome' in line 163, against F's 'reuoke thy guift' Why should anyone connected with the transmission of F have a rooted objection to the word 'doome'? Did Shakespeare originally write lines 148 and 163 as they appear in Q, and subsequently alter them to what we have in F? We have spoken already of the general objection to a theory of revision between Q and F (see pp 70-1) And since the Q text is a reported one I think it quite possible that the reporter of these two lines (the actor of Kent's part) has been influenced in his phrasing by recollections of the old play I advance this only as a possibility But, since I think that the F readings are perfectly satisfactory, and since I suspect that the Q readings are memorial corruptions, I adhere to F

I 1 152-3 Q| sound / Reuerbs F| sounds / Reuerbe

I 1 155 Q| thy F| thine

I 1 156 Q| the motrue F| motrue

I 1 162 Q| Doe, F| om

'Doe' here means 'go on!' See *NED* s v *do* vb IV †32 It is used thus in *Midsummer Night's Dream* III 11 237 It is effective here in *Lear*, and the F compositor may have accidentally omitted it On the other hand, it may quite well be an actor's ejaculation incorporated into the reported text, and, since this is possible, I follow F

Q| the fee F| thy fee

Upholders of Q here may suggest that the F compositor has erroneously repeated 'thy' from earlier in the line But 'thy fee' is a perfectly good reading, and I should not feel safe in deserting F for Q here

I 1 166 Q| thy F| thine

I 1 167 Q| Since F| That

F's 'That' is quite possible here it is used in the sense of 'because, for the reason that, seeing that' — a common

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enough sense in Shakespeare *NED* cites 'that *conj* II 2 Introducing a clause expressing the cause, ground, or reason of what is stated in the principal clause' It quotes — 1567 Allen, *Def Priesthood* 352 'And S Augustin excommunicated County Bonifacius that he tooke from the Churche an offender' and a1657 R Loveday *Lett* (1663) 83 'Honest J is ready to beat his wife that she forces his promise to so slothful a performance'

I 1 169 Q|betweene

F|betwixt

It will be noticed that in line 138 Professor Dover Wilson's list of Modern Readings gives Q's 'betwixt' in place of F's 'betweene', while here it gives Q's 'betweene' in place of F's 'betwixt' I think that it would be rather dangerous to suggest that the F compositor made two erroneous synonym-substitutions within 31 lines, the one substitution being the reverse of the other It is much more probable that the Q readings in both lines are synonym-substitutions by the actor

I 1 173 Q|diseases

F|disasters

The Q reading may well be a memorial corruption see pp 60-1

I 1 189 Q|towards

F|toward

I 1 193 Q|what

F|hath

The F reading seems to me less commonplace than that of Q The object of 'hath offer'd' is omitted — 'I crave no more than (that which) your Highness hath offered' Burgundy thinks that the offer is still open this being so, I think that 'hath offer'd' is more suitable than the simple preterite

I 1 213 Q|that

F|whom

'Whom' is, of course, ungrammatical But it *may* be Shakespearian for all that In *The Tempest* V 1 76 ff we have the words 'whom, with Sebastian, Would have killed your king' Editors generally emend this to 'who

The New Cambridge editors call 'whom' in this passage in *The Tempest* 'compositor's grammar' but it may be Shakespeare's, both there and in the present passage in *Lear*. In the heat of composition Shakespeare might be guilty of a piece of bad grammar

- I 1 215 Q| most best, most F| The best, the
The Q reading may be a memorial corruption see pp 52-3
- I 1 222 Q| Could F| Should
- I 1 231 Q| As F| That
Both constructions, 'such as' and 'such that', are found in Shakespeare. Examples of the latter are to be found in *The Two Gentlemen of Verona* IV iv 61-2, *The Winter's Tale* I ii 263, *Julius Caesar* I iii 116-7, II i 130-1. There is no reason to reject this construction in the present case in *Lear*
- I 1 233 Q| to haue F| t haue
The apostrophe in F has slipped up into the line above. The only difference, then, between Q and F is in the indication or non-indication of elision. Both are metrically possible
- I 1 240 Q| *Lear* F| King
Q probably has memorial corruption here see pp 61-2
- I 1 247 Q| respects/Of fortune F| respect and Fortunes
Q probably has memorial corruption here see pp 53-5
- I 1 269 Q| vse F| Loue
Again Q probably has memorial corruption see pp 55-6
- I 1 274 Q| duties F| dutie
- I 1 278 Q| pleated F| plighted
The Q reading is satisfactory — a variant of 'plaited'. But the F 'plighted' is equally possible cf *Faerie Queene* II iii 26 — 'with many a folded plight' (quoted by Wright). W. W. Skeat says 'The word is really misspelt

and should be *plite*, without *gh* Chaucer has the verb *pluten*, "to fold", *Troilus*, II, 697, 1204 It is clearly a mere variant of "plait" or "pleat", though the vowel is difficult to account for' In F, then, we have a current misspelling which was not regarded as wrong and it must be retained since it may have come from Scribe E's playhouse manuscript and ultimately from Shakespeare's own manuscript

I 1 279 Q|shame them

F|with shame

I accept the F reading because it makes good sense and does not seem to me any less desirable in the context than the reading of Q The F version of the speech sounds more awkward and stilted than that of Q but the speech is a sententious one, and it may well have left Shakespeare's pen more rather than less stilted I follow Schmidt in regarding 'Who' as referring back to 'Time' and in taking 'faults' to be the object of both 'couers' and 'derides'

I 1 281 Q|a little

F|little

The F compositor may easily have accidentally missed out the 'a' But the F reading is perfectly possible it does not seem to me inferior to that of Q, which may contain textual expansion by the actor

I 1 292 Q|to receiue from his age

F|from his age, to re-
ceiue

Both versions are possible either might have an inversion of the true word-order and we must in such a case accept the word-order of the copy-text

I 1 293 Q|ingrafted

F|ingraffed

Both readings are possible *NED* cites both 'ingraff' and 'ingraft' see also Onions, *Shakespeare Glossary*, p 70 — 'engrafted' implanted, firmly fixed', 'engrafted' firmly fixed or rooted'

I 1 299 Q|lets

F|let vs

- I 1 300 Q|dispositions F|disposition
 The Q reading can be referred to *NED disposition* sb 7 — 'In pl formerly sometimes=Mental tendencies or qualities' The F reading can be referred to *NED disposition* sb 6 — 'Natural tendency or bent of the mind, esp in relation to moral or social qualities, mental constitution or temperament, turn of mind' Goneril is probably referring to Lear's temperament, to his 'long ingrafted condition'
- I 1 302 Q|on't F|of it
 It is just as likely that 'on't' is a substitution for 'of it' in a reported text as that 'of it' is a substitution for 'on't' in an edited text
- I 11 24 Q|subscribd F|Prescrib'd
 'Subscribd' means 'signed away, yielded up' — see *NED s v subscribe* †5 'Prescrib'd' means 'limited, restricted, confined within bounds' — see *NED s v prescribe* †4 The F reading is no less suitable in the context than that of Q is It might be suggested that Scribe E substituted 'Prescrib'd' for 'subscribd' because he did not know the latter word in a meaning suitable in the context *NED* cites it in the meaning quoted above as rare But at III 11 18 both Q and F have 'subscription' in the sense of 'obedience, submission, allegiance', a sense connected with 'subscribe' = 'yield up' *NED* cites this also as rare (see *subscription*, 6 b) Why should Scribe E pass 'subscription' in III 11 18 and not 'subscribd' in I 11 24? Now at III vii 63 we have the readings Q 'subscrib'd', F 'subscribe' These occur in an obscure passage, and the exact meaning of 'subscrib'd / subscribe' is not agreed upon by all commentators It may mean 'yield(ed)' (see the remarks on III vii 63 below in this List) Now I 11 24 and III vii 63 are both spoken by Gloucester It is not impossible that at I 11 24 the actor anticipated the word in III vii 63

The F reading is perfectly acceptable, and that of Q may be an actor's substitution. We must therefore accept the former

I 11 58 Q|this to you

F|you to this

- The F phrase is perfectly satisfactory. See *NED* s.v. *come*, viii 45 †b — 'come to = to get at, attain, get possession of obs' the sixteenth-century quotations are — Ascham, 1545, *Toxoph* (Arb) 124 'To come to theyr lyuing', A Day, 1586, *Eng Secretary* II (1625) 99 'It is requisite you prove, either that you had them by chance or otherwise, that by some gift you came to them' The Q phrase is less pointed and idiomatic

I 11 69 Q|Hath heretofore F|Has before

I cannot see the slightest reason for abandoning the copy-text's 'Has' in favour of Q's 'Hath'. As regards 'heretofore', it is certainly a more ponderous reading than 'before', but that is not to say that it is a superior one. I do not think it unlikely that the actor of this part himself substituted 'heretofore' for a genuine 'before' by this means he gets a fuller mouthful, but the effect is crude and exaggerated. This explanation is in my view no less likely than that 'before' is a simplification by Scribe E or the F compositor

I 11 71 Q|declining F|declin'd

The F reading is no less possible than that of Q. The contrast is quite effective between sons who are at perfect age and fathers who have fallen off in vigour, who are enfeebled (see *NED* *decline* vb 10 fig, and Onions, *Shakespeare Glossary*, p. 54)

I 11 76 Q|I

F|Ile

The Q 'I' may stand for 'ay'. But F seems perfectly acceptable to me

I 11 85 Q|wrote

F|writ

Both forms of the past participle are possible. See

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Onions, op cit p 255 — 'write (pa t writ, rarely wrote, papple writ, written, rarely wrote)' The F reading might be regarded as a normalization by Scribe P, Scribe E, or the F compositor but it is quite possible that that of Q is a reporter's substitution. It might be suggested that the reporter was influenced by recollection of I 11 44 where in both texts we have the simple past 'wrote' in the phrase 'he wrote this', the 'this' being the same thing as in the later line

I 11 86 Q| further F| other

Q probably has memorial corruption see p 56

I 11 115 Q| surfeit F| surfets

See *NED* — '*surfeit* sb 5 The morbid condition caused by excessive eating or drinking, sickness or derangement of the system arising from intemperance, †also applied more widely to fevers or fits arising from other causes' It is used in the wider sense here, and the plural is quite possible if we suppose an ellipsis — 'when we are sick in fortune, (our misfortunes being) often the surfets of our own behaviour,' Edmund goes on to refer to our 'disasters', and Shakespeare may have written 'surfets' with this plural idea already in his mind

I 11 117 Q| the Starres F| Starres

F is not only satisfactory in itself but is also more accurate, since a given disaster was supposed to be the result of the influence not of *the* stars but of *certain* stars (cf Furness's note)

Q| by necessitie F| on necessitie

The phrase 'on necessity' is found elsewhere and is quite satisfactory (see *Love's Labour's Lost* I 1 148, 154) The Q reporter may have been influenced by the phrase 'by heavenly compulsion' in the next line

I 11 129 Q| and F| om

It is possible to defend Q here. When Scribe E changed Q's 'out' to 'Pat' his pen-stroke may have accidentally

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covered the last portion of 'and' so that the compositor thought it was to be deleted. Or the compositor may have accidentally omitted the 'and'. But we must remember that the interpolation of connectives is one of the characteristics of the reported text as such, and so, since F is satisfactory, I follow it in omitting the 'and'.

I 11 137 Q|about F|with
Both readings are possible. See *NED* ‘*busy* vb. 1 b.
refl. Const. inf. (obs.), *with, in, about*’. There is no
reason for preferring ‘about’ to ‘with’ here.

I₁₁ 138 Q|writ F|writes
The F tense-sequence is quite acceptable. One can quite well say 'I read a book the other day. The writer of the book says that ...'

I 11 147 Q| Why, the F| The
The interpolation of exclamations is one of the characteristics of the reported text as such. There is another such interpolation in the preceding line — 'Come, come, when' (Q), 'When' (F). Why accept one if not the other? In any case, considering our theory of the origin of Q, we must regard it as very dangerous to think of accepting an ejaculation not in F (unless the ejaculation is profane and therefore likely to have been removed owing to the 1606 Act).

I 11 151 Q|or F|nor
The double negative is quite possible in Shakespeare

I 11 I 54 Q till	F vntill
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I 11 165 Q|best, goe arm'd, F|best,
Q omits lines 159-64 ('I Brother?') This passage
includes the words 'goe arm'd' (163) It is likely that in
Q these words, rescued from a forgotten or cut passage,
have been placed by reporter or abridger in a new
position

I 11 166 Q| towards F| toward

I III 3 Q| Yes F| I

I III 15 Q| our F| my

I III 22 Q| tell you F| haue said

Q| Very well F| Well

I III 27 Q| my very course F| my course

It seems a curious coincidence that the F compositor should accidentally omit two 'very's within so few lines, nor can I see why Scribe E should go out of his way to produce unmetrical lines. Shakespeare may himself have left them so (Oswald's line 12 is extra-metrical). In both instances the Q 'very' may well be textual expansion by the actor.

I IV 20 Q| be F| be'st

'Be'st' is quite acceptable cf 2 *Henry VI* III 11 295, *Antony and Cleopatra* I v 59. See E. A. Abbott, *A Shakespearean Grammar* (1909), para 298. (This work will hereafter be referred to simply by its author's name.)

I IV 83 Q| struck F| strucken

'Strucken' occurs in *Comedy of Errors* I 11 45, *Love's Labour's Lost* IV III 220, *Julius Caesar* III 1 209. There is no reason to doubt that it is Shakespearean. See Abbott, para 344.

I IV 100 Q| hath F| ha's

Q| done F| did

I see no reason to suppose that Shakespeare may not have changed his tense, making a simple past follow a perfect

I IV 135 Q| foole F| one

I IV 152 Q| giue me an egge Nuncle, F| Nunckle, giue me an egge,

Inversion being one of the features of the reported text as such, and the Q word-order here being in my opinion in no way preferable to that of F, I retain the latter

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- I iv 158 Q|borest F|boar'st
 There is no reason to prefer the uncontracted form (Ours is an old-spelling text, and we are not concerned here with the spelling of the root)
- † I iv 163 Q|wit F|grace
 I think we may say that 'grace' is definitely correct and 'wit' wrong, the meaning being, as Johnson says, that 'There was never a time when fools were less in favour than now, and the reason is that they were never so little wanted, for wise men now supply their place' Q may anticipate 'wit' from 'wits' in line 165 or the reporter may have been thinking of Lyly's *Mother Bombe*, ii 3 (quoted by Malone) — 'I think gentlemen had never less wit in a year'
- I iv 168 Q|euer F|ere
 The contracted form is quite possible even though the passage is prose in lines 168-70 (prose) F gives the Fool three other contracted forms — 'mad'st', 'gau'st', 'put'st' Q expands the second of these
- I iv 169 Q|mother F|Mothers
 It seems to me quite wrong to read the singular To adduce in favour of Q the undoubted fact that a man can have but one mother would be absurd The Fool means — that Lear has substituted a son-mother relationship for a father-daughter relationship he has turned things topsy-turvy, and made two daughters (who should submit to him) into — as it were — two mothers (whose province it is to discipline and control him)
- I iv 185 Q|on,/Me thinks you F|on? You
 Q makes two pentameter lines and divides them as such F makes the speech prose There is to my mind no reason to suppose that Shakespeare must have intended the speech to be verse Q inserts many non-authentic exclamations, connectives, etc, and this 'Me thinks' may

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be an insertion (which has resulted in the passage becoming scannable as verse)

I iv 212 Q|it F|it's
See note on I iv 100 on p 134 In this case a perfect follows a simple past in F

I iv 215 Q|Come sir, F|om
This is very probably an exclamation interpolated by the actor

Q|that F|your
I iv 217 Q|that . transforme F|which transport.
There is no reason to suppose that 'that' is right and 'which' wrong Q's 'transforme' gives excellent sense but I cannot see any reason for supposing that Shakespeare did not write 'transport' Goneril is saying that she wishes Lear would 'put away' these mental tendencies, humours, moods, which are carrying him away from what he rightly is Schmidt, who accepts the F reading, supports it by quoting *Winter's Tale* III ii 157 — 'For being transported by my jealousies | To bloody thoughts and ~~to~~ revenge, ', and *Coriolanus* I i 77 — 'You are transported by calamity | Thither where more attends you' In his *Shakespeare Glossary* Onions cites both of these passages under *transport* 3 to carry away (1) by violent passion I think that we might also include under this heading the present passage in *Lear*

I iv 222-3 Q|Doth doth F|Do's Do's

I iv 246 Q|remainder F|remainders
The 'remainders', meaning 'those who remain', is found in *Cymbeline* I i 129, and it is quite possible here also

I iv 265 Q|that F|Which

I iv 288 Q|the cause F|more of it
Q seems to me to give a more commonplace reading than F In any case it may be a memorial transference (see p 56)

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- I iv 290 Q| that F| As
 The relative construction 'that as' is found elsewhere in Shakespeare see Abbott, para 280, where examples are quoted It is found in *Lear* earlier in this very scene (lines 56-7) and there is no reason to suppose that its repetition here is erroneous
- I iv 302 Q| yet haue I left a F| I haue another
 Q probably has memorial corruption here see pp 35-6
- I iv 307 Q| thou shalt I warrant thee F| om
 Q| my Lord? F| om
 With Greg I regard these phrases in Q as actors' expansions incorporated into the reported text See p 35
- I iv 332 Q| Yes F| I
- I iv 345 Q| the euent F| the'uent
 Scribe E's playhouse manuscript may well have had an elision (Perhaps the F reading is a compositorial error for 'th'euent')
- I v 11 Q| nere F| not
- I v 17 Q| Why what canst thou F| What can'st Boy
 my boy
 Q probably has textual expansion by the actor here
- I v 35 Q| more F| mo
- II 1 39 Q| stand's F| stand
 The Q reading is equivalent to 'stand his' But it is quite possible that F is right and that 'to him' is understood
- II 1 45 Q| their thunders F| the thunder
 I do not think that Q is superior to F here, and indeed I incline to agree with Furness who says "All the thunder" appears to be a stronger and more comprehensive expression than the thunder of the revenging gods alone'
- II 1 51 Q| lancht F| latch'd
 (The reading 'launcht' given in Professor Dover Wilson's list is the reading of Q2) The modern reading given in

the list is Theobald's 'lanced', which is a modernization of the Q word 'Lanch' = 'pierce', and gives excellent sense. As far as I know, G B Harrison is the only editor to follow F here. Schmidt, who relies on F a very great deal, regards 'latch'd' as a misprint. But it seems to me that 'latch'd' is quite possible. In his *Shakespeare Glossary*, Onions quotes the line under 'latch' (= 'catch'), citing also the Q reading and among the meanings given for 'latch' in *NED* is 'to pull or strike swiftly off, out, up' — e.g. 1535 Stewart *Cron Scot* (1858) I 383, 'Helme and hewmont wer hewin in schunder, Lymnis war lachit hard of be the kne' 'Lachit of' (i.e. 'off') means 'struck off', and I suppose that we can infer 'lachit' itself = 'struck'. To latch someone's arm is therefore to strike it or cut it. It is a pity that we cannot base our case for retaining F here on a parallel later than 1535 and on a parallel English rather than Scots but if 'lancht' was a commoner word than 'latch'd', in this sense of the latter, in England in Shakespeare's day, then it is easy to account for a substitution by the actor.

II 1 52 Q|but F|And

II 1 61 Q|caytife F|Coward

The Q reading is probably a memorial corruption see p. 57

II 1 67 Q|could the reposeure F|would the reposal.

I cannot see that 'could' is superior to 'would' here. As for 'reposeure' and 'reposall', Onions (*Shakespeare Glossary*) quotes both in the sense of 'act of placing (trust)'. *NED* cites this passage under 'reposal' = 'the act of reposing (trust, confidence, etc.)', giving the Q reading in brackets. For 'reposeure' *NED* gives the meaning of 'rest, repose'. F's 'reposall', then, is certainly no less good a reading than Q's 'reposeure'.

II 1 76 Q|Strong F|O strange

There is no reason to reject F's 'O' 'Strong' and

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'strange' are both possible — 'strong' = 'resolute, determined' (cf *Timon* IV iii 45), 'strange' = 'out of the ordinary, unheard of' (cf *Hamlet* I v 28) It is possible that another sense of 'strange', viz 'not of one's own kin or family', was present in Shakespeare's mind along with that of 'out of the ordinary' cf 'I neuer got him' in the next line (Q only see remarks on II 1 77 in List B below) The Q 'Strong' may be a substitution by the actor, or it may be a misreading of 'strange'

II 1 89 Q|is is F|is it's
It is just as likely that the reporter has erroneously made the repetition exact as that F is wrong

II 1 99 Q (corr)|the wast and spoyle F|th'expençe and
wast

Q (uncorr) has 'these—and wast' See Greg, *Variants*, pp 155-6 The uncorrected version shows that the Q compositor was trying very hard, and I think we must take it that in the copy for Q 'wast' was the second of the two nouns the reason for the inversion in Q corr is not apparent — as Greg says, it may be accidental The first of the two nouns may have been 'spoyle', or, as Greg suggests, 'spence' 'Spoyle' and 'wast' are, he points out, 'rather tautologous' 'expençe' and 'wast' are preferable We might read 'the spence and wast', regarding F's 'th'expençe' as a sophistication but Greg ventures to regard it as only 'a remote possibility' that Shakespeare wrote 'the spence', and we are safer in preserving F as it stands At any rate I do not see that we can possibly accept the reading of Q corr, for that was not even the reading of the manuscript from which Q was printed

II 1 105 Q|Twass F|It was

II 1 119 Q (corr)|poyse F|prize

Q (uncorr) has 'prise' See Greg, *Variants*, pp 156-7 This passage occurs in Q on sig D4v Now there is evidence (see pp 12-13) that in the quarto used as copy

for F the outer forme of sheet D was in its corrected state. Thus we must assume that F's 'prize' came from Scribe E's playhouse manuscript and that it is the true reading 'Prize'='importance' see Greg, *op cit* p 157

- II 1 122 Q (corr)|lest F|best
 Q (uncorr) has 'best'. The Cambridge editors read 'least', which is what Q (corr) implies. But in Q we are still on sig D₄v, and so we must assume that in his quarto Scribe E changed 'lest' to 'best' in accordance with the playhouse manuscript. See Greg, *Variants*, p 157. As Greg points out, the Q press-corrector has misunderstood the phrase 'from our home', taking it to indicate that the speaker thought it best to answer her correspondence at home (which manifestly she did not) instead of 'away from home' (which is what she does mean).
- II 1 126 Q|busines F|businesses
 The plural is found elsewhere in Shakespeare — see *All's Well* I 1 206, *III vii* 5, *IV iii* 83, *King John* IV *iii* 158. And the verb 'craues' in the next line does not necessarily support 'busines' against 'businesses', for the third plural present indicative ending in 's' is very common in Shakespeare (see Abbott, para 333).
- II 1 15-16 Q|action taking knaue, a F|action-taking,
 While it is possible that the F compositor carelessly omitted 'knaue, a', it is equally possible that the Q reporter repeated these words from earlier in line 15.
- II 1 26 Q|dayes agoe F|dayes
 F is satisfactory as it stands, and the Q reading may well be an actor's expansion.
- II 1 29 Q|you, draw you F|you, you
 F is satisfactory as it stands, and the Q 'draw' may well be an actor's repetition of that word in line 27 or an anticipation of the last word in the speech.

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II 11 40 Q|and

F|if

II 11 41 Q|you

F|ye

II 11 52 Q|I, a

F|A

F is satisfactory as it stands, and the Q 'I' may be an interpolation by the actor

II 11 53 Q|hee

F|they

F has a grammatical slip but that is no reason for supposing that it does not truly represent what Shakespeare wrote There is another grammatical error in line 70, where both texts have the plural 'rebel' (vb pres indic)

II 11 54 Q|houres

F|yeares

On this we cannot do better than quote Greg, *Editorial Problem*, p 91 — 'One form of vulgarization is exaggeration Gross minds, like immature, seek to impress by over-statement' Having quoted the F version Greg continues 'This is sober sense Shakespeare knows that art is long But to the actor and to the groundling two years seems an age so the quarto substitutes "two hours", which is absurd'

Q|at the trade

F|oth'trade

F is perfectly satisfactory — cf *Measure for Measure* II 1 192 'What trade are you of, sir?'

II 11 60 Q|walles

F|wall

II 11 71 Q|Bring

F|Being

Cf 2 *Henry VI* V 11 51 ff, where young Clifford speaks the following lines

York not our old men spares,
No more will I their babes tears virginal
Shall be to me even as the dew to fire,
And beauty that the tyrant oft reclaims
Shall to my flaming wrath be oil and flax

Here certainly — and doubtless in the *Lear* passage also — Shakespeare thinks of anger as a fire or flame in a lamp

In the 2 *Henry VI* passage young Clifford says in effect — the fact that my victims are beautiful will not mitigate my wrath, it will actually keep my wrath in existence, keep it burning as the oil-impregnated wick keeps a lamp burning. May it not be that in the *Lear* passage Kent means that the flatterers *are* oil to the flame of their masters' wrath, that they feed it and keep it burning? — just as when their masters are in, say, a melancholy mood, which is a cold mood, the flatterers are snow to that mood, keep it cold. Q makes excellent sense, but so, I think, does F. therefore I retain the F reading. Q's 'Bring' may be a substitution by the actor, or it may be a misreading of 'Being' (cf II 111 20, Q uncorr *Tuelygod* corr *Turlygod*).

- II 11 71 Q|their F|the
There is a reference in this line to the doctrine of the bodily humours and their effect on the state of mind. The colder moods are the moods brought on by an excess in the body of either of the cold humours, melancholy and phlegm. F's 'the' is perfectly satisfactory: the speaker is referring to a certain definite class of moods. Q's 'their' gives a specific reference to the 'Lords', but that is no more necessary in the second half of the line than it was in the first ('Being oile to fire').
- II 11 74 Q|nought F|naught
These are two distinct words. But Onions, *Shakespeare Glossary*, s v *naught*, sb, points out that it is 'sometimes confused with *nought*=nothing'. This is so here in F but since a Jacobean reader would not have regarded it as wrong, I retain it.
- II 11 112 Q|coniunct F|compact
The Q reading may be a memorial corruption: see p 58.
- II 11 146 Q|my good Lord F|my Lord
Q is in no way preferable to F here, and it may contain textual expansion by the actor.

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- II 111 10 Q|haire F|haire
I do not see why Edgar should not be allowed to speak, with picturesque exaggeration, of elfing all the hairs of his head in knots
- II 111 19 Q|Sometime F|Sometimes
This is answered later in the line by 'sometime' in both texts But Q's exact symmetry in this matter is not necessarily a guarantee of authenticity
- II 114 38 Q|that F|which
- II 114 62 Q|thou ha'dst F|thoud'st
F is quite satisfactory, and the Q reading may be an erroneous repetition from the previous line where both texts have the uncontracted form 'thou hadst'
- II 114 69 Q|following it, F|following
F is quite satisfactory, and Q may have expansion by actor or compositor
- II 114 70 Q|vp the hill F|vpward
F is quite satisfactory As regards Q, the actor or the compositor has probably been influenced by 'downe a hill' (line 68) and made the antithesis more exact
- II 114 79 Q|wise man F|wiseman
The same variant occurs earlier, in line 71 Onions points out (*Glossary*, p 251) that 'wise man' is 'nearly always printed as one word in old edd' Since it is not an error, then, I follow F
- II 114 97 Q (corr)|commands her F|commands, tends,
seruice, seruice,
Q (uncorr) has 'come and tends seruise,' I do not think that more can be said about this crux than Greg says in *Variants* pp 161-2 Of one thing we can be sure, viz that 'her' did not stand in the copy for Q for it could surely not have been misread by the compositor in the first instance as 'tends'! I agree with Greg that in all probability 'her' is 'nothing but a facile guess of the press

reader's' If so we cannot, obviously, adopt it into our text Of course 'tends' may not have been the reading of the copy for Q — it may be a misreading and since the quarto from which F was printed *may* have had sheet E, in which this passage occurs, in its uncorrected state (see *Variants* pp 145-6) the F 'tends' may be a reproduction of a Q error But Greg (op cit pp 161-2) gives two possible meanings for the F version as it stands, one from Schmidt, one his own, and I think that we ought to accept F 'Tends' may be an aphetic form of 'attends', i e waits for (Schmidt), or it may mean 'offers' — 'If,' says Greg, 'we were to punctuate "commands — tends — service", which the folio would warrant, we might interpret it to mean "commands her service — nay rather tenders his own!"' He points out that 'Lear's mood in this speech alternates between peremptory haste and considerate moderation', and says that 'it seems not impossible that there is a touch of irony in the latter'

II iv 147 Q|her Sir? |F her
F is quite satisfactory, and Q probably has actor's-expansion

II iv 163 Q|blast her pride F|blister
Editorial opinion is strongly against F here Only Rowe, Knight, and Harrison take F as it stands Schmidt suggests 'blister pride' I do not see that 'blast' is in any way preferable to 'blister' Lear might well call on the fogs to 'blister' Goneril's beauty ('pride' may='braggart beauty' — see Furness's note, under Schmidt) Indeed 'blister' seems to me a distinctly more appropriate word in connection with the action of fog on beauty than 'blast' does Besides, 'blast' is probably a memorial corruption — see p 64 But II iv 163 sounds awkward if it ends with 'blister', and I agree with Schmidt that we should supply the object from Q I would go farther than he does and read 'blister her pride' this seems more

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natural than his reading, and in Shakespearian prosody the vowel in final 'er' can be elided before a silent 'h' plus vowel — see Abbott, para 465, where other examples are quoted. It seems to me quite possible that the F compositor, having in front of him a quarto in which 'blast' had been altered to 'blister' by Scribe E, overlooked or forgot to set up the two following printed words, 'her pride' (This case is cited also in List B)

II iv 187 Q|if your selues F|if you your selues

II iv 190 Q|wilt thou F|will you

II iv 220 Q|an F|or

II iv 241 Q|you F|ye

II iv 284 Q|and his F|an'ds (for and's)

III 1 20 Q|be F|is

The indicative may be used instead of the subjunctive here since there is no reference to futurity and since no element of doubt is involved

III 1 48 Q|your fellow F|that Fellow

Since Kent, who is disguised, has told the other that he is a 'Gentleman of blood and breeding' in line 40 (missing from F but doubtless authentic) he cannot be using 'Fellow' in a derogatory sense in line 48. It must mean 'companion'. Q's 'your' makes this clear but it is quite possible that Shakespeare wrote 'that' — who that companion is that yet you do not know. So, despite the fact that 'that Fellow' by itself might be misinterpreted as 'that low person', we must retain it

III 11 5 Q|to F|of

III 11 7 Q|smite F|Strike

III 11 9 Q|make F|makes

F is quite correct grammatically — the 's' plural present indicative is common in Shakespeare

- III 11 11-12 Q| in, and aske F| in, aske
Q sets this speech as verse it is actually prose The 'and' has the effect of making the 'verse' line in which it occurs metrically smoother But since the speech is not verse there is no reason to adopt it It may well have been interpolated in Q in order to make the 'verse' smoother
- III 11 13 Q| wise man nor foole F| Wisemen, nor Fooles
F is perfectly satisfactory, and Q's singulars may be the result of anticipation of III 11 40-1 where both texts have 'a wiseman and a fool' (Q| a wiseman and a foole F| a Wiseman, and a Foole)
- III 11 22 Q| haue ioyn'd F| will ioyne
F seems to me not only satisfactory but superior to Q 'will' of course means 'are willing, desire'
- III 11 50 Q| Powther F| pudder
The modern reading given in the list is Johnson's 'pothor', which is closer to Q than to F But the F reading is quite possible Steevens quotes an occurrence of 'pudder' in Beaumont and Fletcher (see Furness's note), and *NED* gives 'pudder' as an obsolete or dialectal variant of 'pothor'
- III 11 54 Q| simular man F| Simular
The word 'simular' is both noun and adjective, and Shakespeare may well have used the noun here *NED* quotes — 1526 Tindale *Prole Romans* a 11 b, 'Christ rebuketh the Phareses', and calleth them ypocrites, that is to saye Simulars'
- III 11 57 Q| hast F| Ha's
The F form is quite possible it may be a case of the northern 's' ending for the 2nd person singular
- III 11 71 Q| that F| And
Q and F have different constructions, but that of F is no less probably Shakespearian than that of Q
- III 11 77 Q| for F| Though

- III 11 78 Q| True my good boy F| True Boy
The line is a full pentameter in Q, and not in F but Lear might well speak a metrically incomplete line just before his exit, and this may be another case of Q's characteristic textual expansion

- III 111 4 Q| their displeasure F| perpetuall displeasure
The modern reading given in the list is 'their perpetual displeasure', originated by Jennens. It is possible that Scribe E inserted 'perpetuall' into Q in such a way that the F compositor thought it was to replace 'their', whereas it was intended to follow it. But the F reading is perfectly satisfactory as it is, and should in my opinion be accepted. There is an ellipsis. Gloucester means that they charged him on pain of perpetual displeasure (to be entertained by them towards him)

- III 111 5 Q| nor F| or
F is quite satisfactory. Schmidt quotes another case of the sequence 'neither or', viz *Measure for Measure* IV 11 103-4, and a case of 'not or', viz 1 *Henry VI* I 111 78

- III 111 8 Q| ther's a F| There is
Either is possible in itself, but it is likely that in Q the reporter has been influenced by the phrase 'a worse matter' in the next line. The F phrase, 'There is diuision', occurs earlier, at III 1 19, in both texts, and as far as I know no editor objects to it there. The fact that there it is in verse and here in prose does not seem to me to matter. I hasten to add that there is no reason to suppose that at III 111 8 Scribe E has gone wrong through recollection of III 1 19. F is quite satisfactory as it stands

Q| betwixt

F| betweene

- III 111 14 Q| seeke him F| looke him
F is quite possible. 'Look' used with direct object is found in *Merry Wives* IV 11 75 and *As You Like It* II v 31

(both quoted by Schmidt) The Q reading may be an ordinary synonym-substitution, or it may be due to memorial confusion with III 1 50 — 'I will go seeke the King' (both texts have 'seeke')

III 111 17 Q|bed, though F|bed, if

The modern reading given in the list is 'bed Though' It makes the sense clearer if we put a heavier mark than a comma after 'bed' F's 'if' might be an erroneous repetition of 'If' in the preceding line but it need not be so, and in itself it is quite satisfactory

III 111 18-19 Q|is/Some strāge thing F|is strange things

F is perfectly possible In his para 335 Abbott refers to the use of the 3rd person singular form before a plural subject, saying that 'Such passages are very common, particularly in the case of "There is"'

III 114 10 Q (uncorr)|raging F|roaring

Q (corr) has 'roring' Greg suggests (*Variants*, pp 146-7) that in the quarto used as copy for F this sheet, G, was in its uncorrected state If so, F's 'roaring' must have come from the playhouse manuscript And the reading of Q corr shows that the copy for Q had the same word

III 114 20 Q|gaue you all F|gaue all

F is satisfactory as it stands, and Q may have memorial confusion with II 14 246 where both texts have 'I gaue you all'

III 114 45 Q|blowes the cold wind F|blow the windes

Along with this we may take

III 114 46 Q|thy cold bed F|thy bed

It seems very odd that F should erroneously omit two 'cold's within two lines As it appears in Q the quotation 'thorough wind' is closer to that in line 96 in both texts and to the line in *The Friar of Orders Gray* — 'See through the hawthorn blows the cold wind' But in a reported text this may serve but to make us suspicious it

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is perfectly possible that Shakespeare made Edgar quote less exactly on the one occasion than on the other. And as for 'cold' in line 46 in Q, it may well be an interpolation by the actor to get an effective antithesis

III iv 47 Q|Hast thou giuen all to thy two daughters
F|Did'st thou giue all to thy Daughters

With this we may consider also

III iv 62 Q|didst thou giue them all
F|Would'st thou giue 'em all

It passes belief that Scribe E should without the support of his playhouse manuscript have changed 'Hast thou giuen all' to 'Did'st thou giue all' and then a little later 'didst thou giue all' to 'Would'st thou giue all'. It also passes belief that the F compositor, carelessly making synonym-substitutions, should at line 47 have anticipated what Shakespeare wrote in line 62. Unquestionably F is right in both cases, and Q shows memorial corruption by the actor. His memory has transferred the wording of line 47 to line 62, and at line 47 he may have been influenced by a recollection of I iv 146 (omitted by F) — 'All thy other Titles thou hast giuen away'. As for Q's 'thy two daughters' in line 47, this same insertion of 'two' occurs in Q at II i 10, and it may again be a memorial corruption — see p. 57. There is of course no reason to prefer Q's 'them' to F's 'em' in line 62.

III iv 55, 57 Q|blesse (twice) F|Blisse blisse
F is perfectly satisfactory. See *NED* 'bliss vb 2 trans To give joy or gladness to (orig. with dative), to gladden, make happy (In 16th-17th c. blended with *bless*)'. *NED* quotes — 1594 Constable *Diana* VI x, 'She stands wotlesse whom so much she blisseth', 1636 Fitz-Geffray *Holy Transport* (1881) 189, 'To thee, who com'st from heaven to blisse the earth'.

- III iv 78 Q| words iustly F| words Iustice
 The modern reading in the list is Pope's emendation of Q — 'word justly' As far as I know the only editors who base their text on F here are Knight and Delius (1st ed) who read 'word's justice', Schmidt who reads 'words' justice', and Harrison who reads 'words Justice' I think that the F reading may be accepted 'Words' would seem to be a possessive, though whether singular or plural there is no means of telling I take F to mean — keep the justice of thy word(s), i.e. speak justly and do not depart from justice in your word(s) The Q reading is much easier, and it may well be a substitution by the actor for a phrase which he could not understand
- III iv 97 Q| hay no on ny F| Sayes suum, mun, nonny
 The modern reading given in the list is that originated by Steevens, which is a conflation — 'Says suum, mun, ha, no, nonny' But I should certainly not venture to trust a reported text at all in regard to such jingle-words, and I accept F as it stands
- III iv 98 Q| my boy, my boy, F| my Boy, Boy
 The Q reporter may well be himself responsible for making the repetition more exact
- III iv 99 Q| Why thou F| Thou
 The Q exclamation may be a piece of expansion by the actor
- Q| thy graue F| a Graue
 F is perfectly satisfactory, and it looks as if the Q reporter has substituted a more commonplace phrase for the correct one
- III iv 113 Q| the foule fiend *Sriberdegibut* (uncorr)
fliberdegibek (corr)
 F| the foule Flibbertigibbet
 Edgar talks of 'the foule fiend' elsewhere in both texts (III iv 44, 49-50, 58, 77, 95, 128) but this is no reason

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for supposing that Shakespeare must have written 'fiend' in III iv 113 and indeed it is likely that the reporter interpolated it here because of his memory of all these occurrences of the phrase 'the foule fiend'

III iv 142 Q|bloud is growne so vild my Lord
 F|blood, my Lord, is growne so vilde
 Inversion being a persistent disease of Q, it would be
 most unwise to desert F here

III v1 6o Q|Theile F|They
I do not see why Edgar cannot be allowed to say that
Lear's suffering is calling forth tears from him (Edgar)
which are spoiling, are interfering with, his counter-
feiting

III v1 69 Q| them F|him
F is quite satisfactory Q may be supported by reference
to ‘them’ in line 63 and by the plural ‘Dogs’ in line 71
but F may be supported by reference to the singular
‘thy’ in line 64

III v1 71 Q|leape F|leapt
The past tense is quite appropriate — the dogs have done
it and are fled

III vi 75 Q|makes F|make
Schmidt adopts F, referring to Abbott, para 367, where
examples are cited of the subjunctive used indefinitely
after the relative cf *Measure for Measure* I ii 178-80
Thus the F reading is quite possible

III v1 78 Q| Persian attire F| Persian
F is satisfactory as it stands, and the reporter may have interpolated 'attire' into the Q text

III v1 82 Q|so, so, so, morning, so, so, so,
F|so, so, morning
It is highly probable that this is a case of actor's textual
expansion in Q

SHAKESPEARE'S 'KING LEAR'

III vii 42 Q|simple answerer F|simple answer'd
F is quite acceptable To be 'simple answer'd' is to be characterized by a simple answer, i e to give a simple answer

III vii 51 Q|first answerer F|answer
F is quite satisfactory, and Q may again have textual expansion

III vii 53 Q|Douer sir F|Douer
Once more Q probably has textual expansion by the actor

III vii 63 Q|subscrib'd F|subscribe
This variant occurs in a very difficult passage The two texts run as follows

Q| If wolues had at thy gate heard that dearne time
Thou shouldst haue said, good Porter turne the key,
All cruels else subscrib'd but I shall see
The winged vengeance ouertake such children

F| If Wolues had at thy Gate howl'd that sterne time,
Thou should'st haue said, good Porter turne the Key
All Cruels else subscribe but I shall see
The winged Vengeance ouertake such Children

It seems to me that the F text makes good sense here, that the Q text gives no better sense, and that there is no reason to reject 'subscribe' for 'subscrib'd' Let us consider the meaning of the F version

In the first place, what does 'Cruels' mean — cruel acts or cruel creatures? It seems to me preferable to take it in the latter sense cf Sonnet 149 (cited by Schmidt) — 'Canst thou, O cruel, say I love thee not?' A W Verity (editor of the Pitt Press edition of *Lear*), who takes 'Cruels' to mean 'cruel acts', admits that 'the more natural sense would be "cruel creatures"' 'Cruels' in this sense is analogous to 'vulgars' = common people (*Winter's Tale* II 1 94), 'potents' = powerful people,

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potentates (*King John* II 1 358), 'resolutes' = resolute people, bravados (*Hamlet* I 1 98)

Is 'All Cruels else subscribe' part of what Regan would have said to the porter? Verity declares that the F reading, 'subscribe', 'must be treated as part of what is said to the porter' He says further that 'the balance of the sentence would make it more natural to take *subscribe* as an imperative like "turn" ' than as a 3rd plural present indicative Furness, who adopts 'subscribe', regards it as an imperative he interprets the passage thus — 'Thou shouldst have said Good porter, open the gates, acknowledge the claims of all creatures, however cruel they may be at other times' This use of 'subscribe' with direct object is admissible cf *Troilus and Cressida* II 111 156 — 'Will you subscribe (i.e. assent to) his thought, and say he is?'

This interpretation is possible But, still taking 'All Cruels else subscribe' as part of what Regan would have said to the porter, it is also possible to regard 'subscribe' as a 3rd plural present indicative To subscribe to something is to yield to it, submit to it (cf *Troilus and Cressida* IV v 105-6) The verb may be used here in *Lear* with some such phrase as 'to pity' implied Regan may be thought of as saying to the porter, 'Let the wolves in all other cruel creatures yield to compassion in the last resort (e.g. on such a night as this) — so let us yield to it now' 'We are cruel creatures', she implies, 'let us do what other cruel creatures do' It may be objected that Regan would be unlikely to say to the porter that she — or he — or both of them — were cruel But it is quite consonant with the mood of this speech of Gloucester's that he should attribute to Regan such self-knowledge and such a cynical avowal of it

But I do not see that Verity is entitled to say that F's 'subscribe' must be treated as part of what is said to the porter It may be but why must it be? On the contrary I think that 'All Cruels else subscribe' is not part of what

is said to the porter The 'but' in line 63 falls into place more naturally if we suppose that Gloucester means — 'All other cruel creatures yield to feelings of compassion under strong provocation you alone do not but you and your sister will be divinely punished for your unparalleled cruelty to your father'

If we read 'subscrib'd' with Q, it may be taken as a 3rd plural past indicative 'On that night', we may suppose Gloucester to be saying, 'all other cruel creatures yielded to feelings of compassion you alone did not etc' But I do not see that this is in any way preferable to the interpretation just suggested for F, and so I follow F

- IV 1 17 Q| Alack sir, you F| You
Q may anticipate line 45 where we have 'Alack sir' (Q), 'Alacke sir,' (F)
- IV 1 21 Q| ah F| Oh
- IV 1 41 Q| gon F| away
The actor may easily have substituted 'gon' for 'away' on account of a recollection of line 15 — 'Away, get thee away, good friend be gon,' (Q same wording in F) It might be suggested that it was the folio Scribe E who corrupted the text by recollecting this line all we can say is that, with the playhouse manuscript in front of him, he is less likely to have introduced memorial corruption than the Q reporters are The fact that we are accepting Q's 'Then prethee' at the beginning of the line under discussion (see List B) does not of course mean that we must accept Q's version of the whole line
- IV 1 45 Q| Who F| Which
Abbott points out (para 265) that in Shakespeare 'Which' is used interchangeably with Who and That' In para 266 he notes that '*who* is "qui", *which* "qualis"' and this is in favour of 'Who' in our line But in para 265 he gives this example of 'which' used for 'who' —

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Then Warwick disannuls great John of Gaunt,
Which did subdue the greatest part of Spain,
(3 *Henry VI* III III 81-2)

'Which' is here certainly 'qui' and not 'qualis' There is no reason to reject F in *Lear* IV 1 45

IV 11 28 Q (uncorr) | My foote vsurps my body
(corr) | A foole vsurps my bed
F | My Foole vsurpes my body

Professor Dover Wilson also cites in his list P A Daniel's reading, 'My fool usurps my bed' This reading is also arrived at by Dr Greg who believes it to have been the reading of the copy for Q and to be correct — see his *Variants*, pp 171-2, where a discussion of the passage will be found

I propose to adhere to F The passage occurs in Q on sheet H, and in the copy of Q from which F was printed sheet H was in its uncorrected state (see Greg, *Variants*, p 147) Thus we can be quite sure that 'foole' ('Foole') is correct — it must have been the reading of the copy for Q, whence the press reader derived it, and also of the playhouse manuscript, whence Scribe E derived it Did the copy for Q have 'My' or 'A', and which is correct? Greg holds, rightly, that the Q compositor cannot have *misread* 'A' as 'My' Greg cannot see any reason why the compositor should have substituted 'My' for 'A', but points out that the press reader may have conjecturally emended 'My' to 'A', being 'puzzled to know what the lady meant by *her* fool' This is eminently possible — the Q press reader makes conjectural emendations elsewhere I must say that I think it not *impossible* that the copy for Q did read 'A' and that the compositor did substitute 'My' for it He misread 'foole' as 'foote' (there are other l/t misreadings in Q — see p 358) and farther on in the line he saw, or thought he saw, 'my body' It is not impossible that, influenced by 'my body', he uncon-

sciously substituted 'My foote' for 'A foote' — he may even have made the change consciously, thinking it more likely that, speaking of her own body, the lady would speak of her own foot than that she would speak indefinitely of *a* foot! It might then be supposed that on the one hand the Q press reader retrieved 'A' from the copy, and on the other Scribe E, altering 'foote' to 'Foole' in accordance with the playhouse manuscript, carelessly omitted to alter 'My' to 'A' in accordance with the same authority

But 'My Foole' seems to me a superior reading to 'A foole' Using the phrase 'A foole' Goneril directs attention only to the foolishness of her husband using the phrase 'My Foole' she implies not only that he is foolish but also that she is duping him (one's 'fool' can mean one's 'dupe', a person that one fools — cf *Twelfth Night* III 1 146, *Romeo and Juliet* III 1 141, *Macbeth* II 1 44, *Hamlet* I iv 54, *Othello* I iii 389, *Lear* IV vi 189) I have little doubt that 'My Foole', more pregnant with meaning, is the true reading

Now what about 'body' and 'bed'? 'Bed' might have been misread by the Q compositor as 'body' as Greg remarks, 'The letters "e" and "o" are frequently confused, while, if the final "d" had a tail to it, as was not uncommon in secretary script, this might conceivably be mistaken for a "y"'. Greg thinks that 'bed' is 'perhaps to be preferred on the score of rhythm' for my own part I am not convinced of this, and on the other hand 'body' seems to me more forceful Greg thinks it 'more likely that the (Q) compositor should have misread "bed" as "body", than that the reader should have miscorrected "body" to "bed"'. Scribe E may easily have overlooked 'body' in his quarto and omitted to correct it in accordance with the playhouse manuscript And yet I suppose that, the copy for Q being badly written, it is possible that the press reader did misread 'body' as 'bed', taking the 'o' for an

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'e' and the 'y' for a tail to the 'd', and did miscorrect it. Since 'bed' does not seem to me a superior reading to 'body', I propose to give Scribe E the benefit of the doubt.

IV iv 26 Q|important

F|importun'd

'Important' here in Q means 'importunate' cf *Much Ado* II 1 63-4, *All's Well* III vii 21 'Importun'd' is acceptable in the same sense, as a case of the use of the passive participle in an active sense — cf 1 *Henry IV* I iii 183 where 'd disdain'd' is used in the sense of 'disdainful'

IV v 21 Q| Some thing

F| Some things

There is no reason to reject F here. In lines 20-1 ('Belike, Some things, I know not what') Regan speaks disjointedly. As Verity says in his note on this passage, 'The disjointed style marks her hesitation in making the request that follows'. We may take her to mean, 'Perhaps there are some things in this letter which it would be advisable for me to learn'. I do not think that it is in the least more likely that Shakespeare wrote 'thing' than that he wrote 'things'.

IV v1 I Q|we

F|I

F's 'I' accords with Edgar's 'You' in line 2, and I see no reason for rejecting it

IV v1 32 Q|you

F|ye

IV v1 I3I Q| to

F|om

F is perfectly satisfactory as it stands. The meaning is essentially the same as that of Q — it is by giving him the civet that the apothecary is to sweeten his imagination. The semicolon after 'Civet' in F is against the compositor having simply omitted 'to' accidentally. Of course this semicolon might have been conjecturally inserted by a proof-reader but this is no more likely than that Scribe E inserted it and deleted 'to' in accordance with the playhouse manuscript.

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IV vi 139 Q| the F| thy
F is perfectly satisfactory By 'thy Letters' of course he means 'the letters of thy challenge', 'the letters in which thy challenge is written'

IV vi 159 Q| thine F| thy

IV vi 162 Q| through F| Thorough
Though Q is metrically rather smoother, I see no reason to suppose that Shakespeare may not have written 'Thorough' It does not make the line metrically objectionable

IV vi 190 Q| a churgion F| Surgeons
F is quite acceptable 'Surgeons' can be pronounced as a trisyllable (súrgěõns) See Abbott, para 479 Cf 'gorgeous' in II iv 264, and 'sergeant' in *Macbeth* I ii 3

IV vi 199 Q| nay F| Come,

IV vi 247 Q (uncorr)| *British* F| English
(corr)| *Brittish*

At III iv 181 we have the readings Q 'British man', F 'Brittish man', and at IV iv 21 we have Q and F 'Brittish' With reference to III iv 181 Malone writes (1790 ed., vol 1, p 352) 'This play is ascertained to have been written after October, 1604, by a minute change which Shakespeare made in a traditional line put into the mouth of Edgar "Fie, foh, fum, I smell the blood of a *British* man" The old metrical saying, which is found in one of Nashe's pamphlets, printed in 1596, and in other books, was "Fy, fa, fum, I smell the blood of an *Englishman*" Though a complete union of England and Scotland, which was projected in the first parliament that met after James's accession to the English throne, was not carried into effect till a century afterwards, the two kingdoms were united in *name*, and he was proclaimed King of *Great Britain*, 24 October, 1604' (Of course it might be suggested that the passage was originally written before the proclamation of James as King of Great

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Britain, that it then read 'Englishman', and that Shakespeare subsequently changed it. But there is other evidence pointing to a date after October 1604 — see E. K. Chambers, *William Shakespeare*, vol. I, pp. 467-70.)

The fact, however, that Shakespeare wrote 'British' elsewhere as a compliment to James does not necessarily mean that he wrote 'British' in IV vi 247. He may have written 'English' through inadvertence, and the actor may have substituted 'British' either intentionally, as a correction, or through a recollection of IV iv 21.

It will be observed that Malone's suggestion is that Shakespeare wrote 'British man' instead of 'Englishman' in III iv 181 owing to the fact that James was King of Great Britain, not owing to the fact that Lear lived in pre-Anglo-Saxon times and was King of Britain. That 'English' in IV vi 247 is anachronistic by no means necessitates the view that it is un-Shakespearean, despite White who says, "'English" is a sophistication doubtless. Shakespeare must have known well enough that in Lear's time there were no more Englishmen in Britain than in America'.

I think it quite possible that Shakespeare wrote 'English' in IV vi 247, and so I retain it.

IV vi 247 Q| death! death F| death, death

The modern reading given in Professor Dover Wilson's list is 'death! Death!' (Camb. edd.). I should punctuate so in a modernized edition, but in this old-spelling edition I follow F which is not misleading.

IV vi 256 Q| wee'd F| we

The Q reading seems to me weaker than that of F.

IV vii 8 Q| Pardon me F| Pardon

IV vii 21 Q| of his sleepe F| of sleepe

Furness suggests that in the F version 'his' is absorbed, and he prints 'of' sleep. But F is quite possibly authentic even without this.

- IV ^{vii} 31 Q| Had challengd F| Did challenge
 F is quite acceptable This is a case of irregular tense-sequence in a conditional sentence The reporter has substituted regular sequence See Abbott, para 371 The same irregularity of sequence, the other way round as regards principal and subordinate clauses, occurs in *Hamlet* II ⁱⁱ 516, 519, 521 — 'But if the gods themselves *did* see her then,| The instant burst of clamour that she made| *Would have* made milch the burning eyes of heaven'
- IV ^{vii} 58 Q| hands F| hand
 I do not see that Shakespeare cannot have used the singular here, and 'hands' occurs in both texts in line 55 — so Q may have a recollection
- IV ^{vii} 59 Q| no sir you F| You
 Q's 'no sir' makes the line metrically perfect, and the F compositor may have made an accidental omission On the other hand, it is not necessary to suppose that Shakespeare made this line (divided between two speakers) metrically perfect, and Q's 'no sir' may be an interpolation by the actor
- V ⁱ 32 Q| proceedings F| proceeding
 The singular is quite possible It means 'line of action, course of conduct'
- V ⁱ 36 Q| pray you F| pray
 If 'conuenient' be pronounced as a trisyllable, the line in Q is metrically preferable to that of F 'Conuenient' is trisyllabic in III ⁱⁱ 56 and IV ^v 31 but the word can be scanned with four syllables — cf *Hamlet* I ⁱ 175 (Q2)
- V ⁱⁱⁱ 5 Q| am I F| I am
- V ⁱⁱⁱ 25 Q| starue F| staru'd
- V ⁱⁱⁱ 36 Q| thou hast F| th'hast
 There is no reason why we should not follow F in indicating the metrically desirable elision

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V¹¹¹ 43 Q| That

F| Who

V¹¹¹ 44 Q| We

F| I

Editors who prefer Q here are presumably influenced by 'we' and 'our' in the next line. But the F sequence is perfectly satisfactory. Albany demands that the prisoners be handed over to him as commander: he will treat them in accordance with the decision which he and his principal supporters (including Edmund himself, it is to be presumed) shall come to.

V¹¹¹ 49 Q| has

F| had

The past tense is quite appropriate. Edmund is saying in effect, 'Lear's age and title constituted a danger to us, and so I imprisoned him, thus averting the danger'. Of course Lear in prison is of the same age and has the same title, but I think Edmund implies that the danger lay in Lear's being seen by the people and by 'our imprest Launces'. He implies that if the 'imprest Launces' had seen the aged Lear, his white hair and his title would have won them over to his side, whereas, since they cannot see him, they will presumably remain true to their employers.

V¹¹¹ 71 speech-heading

Q| *Gon*

F| *Alb*

Albany interposes in the squabble at lines 80 and 81. I cannot see why he should not be allowed to do so here also. On the Q assignation see p. 85.

V¹¹¹ 84 Q| thine

F| thy

V¹¹¹ 94 Q| proue

F| ma ke (for make)

Delius suggested that 'make' here = 'make proof', 'proof' being understood from 'proue' in line 92. But surely this is a case of 'make' in the sense given in *NED* s.v. *make* v¹ 56 †b — 'To show or allege that something is the case'. *NED* gives the following quotation — 1555 Watreman *Fardle of Facions* I v 50, 'All whiche their doynge, dooe manifestly make, that thei came of the Aethiopes'. Q's

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'proue' may be simply a synonym-substitution or it may be a memorial corruption (cf line 92, and also line 141 — 'To proue vpon thy heart')

V 111 100 Q|thy F|the

V 111 103 Q|*Bast* A Herald ho, a Herald F|om
Q makes the line metrically complete But the words may nevertheless be an actor's interpolation In my remarks on V 111 116 in List B I shall suggest that this probably is so

V 111 132 Q|youth, place F|place, youth,
Those who prefer Q here may defend it by pointing out that 'strength' and 'youth' on the one hand, and 'place' and 'eminence' on the other, form pairs of words, the two members of each pair being similar in sense Thus, there is a single contrast — 'strength' and 'youth' on the one hand, 'place' and 'eminence' on the other But why should Shakespeare not have given us parallel contrasts, 'strength — place', 'youth — eminence'? Furthermore, as Furness points out, 'the immediate recurrence of the similar sounds (in Q) is somewhat harsh *strength, youth, place, eminence*' The reported text contains many inversions

V 111 153 Q|armes F|Warre

V 111 160 Q|om F|O,
I can see no reason at all for omitting the 'O,' It fits into the metrical structure of the line excellently

V 111 169 Q|thou hast F|th'hast

and V 111 174 Q|Thou hast F|Th'hast
See remarks on V 111 36 above in this List

(V 111 225 Q, F|it came
In Professor Dover Wilson's list the reading 'came', without the 'it', is attributed to F1 This is a slip 'came' is the reading of Ff 2-4)

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- V¹¹¹ 228 Q|hath confest F|confesses
 Although Goneril is dead, the use of the present tense is effective, emphasizing the Gentleman's agitation. The reporter prefers the literal truth.
- V¹¹¹ 249 Q|hath F|ha's
- V¹¹¹ 258 Q|Howle (4 times) F|Howle (3 times)
 Q may contain actor's expansion
- V¹¹¹ 276 speech-heading Q|*Cap* F|*Gent*
 At V¹¹¹ 27 ff Edmund tells a Captain to do as instructed in the note he gives him. At V¹¹¹ 253 ff we learn that the Captain has been instructed to hang Cordelia. At V¹¹¹ 275 Lear says that he killed the person who was hanging Cordelia. Presumably this person was the Captain of lines 27 ff. The Captain who speaks in Q at line 276, then, is not the Captain who was on the stage at the beginning of the scene. The same *actor* may have spoken lines 35b, 39-40 on the one hand, and line 276a on the other — but as two different *characters*. I see no advantage in calling the second of these characters a Captain rather than a Gentleman, and so I retain the F speech-heading. It may be that the actor is called a Captain at line 276 in Q because he was a Captain at lines 27 ff. (Cf. the end of Q1 *Hamlet*, where we are told in a stage direction that 'Voltemar' enters, whereas in all probability what happens is that the actor who had played 'Voltemar' enters as one of the English ambassadors — see my '*Bad Quarto of Hamlet*', p. 136.)
- V¹¹¹ 295 SD Q|*Enter Capitaine* F|*Enter a Messenger*
 In Q the Captain who said 'Sound trumpet?' at V¹¹¹ 110 may have gone off at line 257 and may return here at line 295 to announce Edmund's death. This Captain of line 110 is absent from F (cut?). It may be suggested that when the Captain of line 110 was cut, someone else

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(the Herald? the Gentleman who entered at line 222?) was made to go out at line 257 and — renamed 'Messenger' — to return with the news of Edmund's death at line 295. But even if in the unabridged play the actor who played the Captain of line 110 re-entered at line 295, he may have re-entered as a 'Messenger' — the original prompt-book may have had 'Enter a Messenger' at line 295. So I propose to follow F here, and also, therefore, in the speech-heading at line 296 — Q| *Capt* F| *Mess*.

- V 111 324 speech-heading Q| *Duke* F| *Edg*
Some editors argue that Q's assignation of the final speech to Albany is correct, he being the person of highest rank left alive. But other editors follow F, in my view rightly. The words 'we that are yong' seem fitter for Edgar than for Albany (this point is made in the Arden and New Hudson editions). Moreover, in lines 320-1 Albany asks Kent and Edgar to 'rule in this Realme' his speech is followed by a reply from Kent, and it is natural that this should in turn be followed by a reply to Albany from Edgar. I should not feel safe in rejecting the copy-text here. On the Q assignation see p. 85.

LIST B

- I 1 5 Q| *equalities* F| *qualities*
Some editors — Knight, White, Schmidt, Furness, Hudson — read 'qualities', but most editors adopt the Q reading, in my view rightly. Q's 'equalities' sharpens the point of the passage. Schmidt's note (*Zur Textkritik des 'King Lear'*, p. 12) betrays an excessive literal-mindedness. He says (I quote from Furness's note) '*Equalities* cannot be right here, at best it can be but *equality*. Equality cannot be predicated of a part by itself, but only of the relationship of parts to each other, it is therefore essentially a singular idea. We cannot say "the equalities of the three parts are perfect", but only

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"the equality" ' But Shakespeare is writing according to the light of art, not according to that of logic 'Equalities' gives excellent sense — the two Dukes have been allotted exactly equal parts of the kingdom, so exactly equal that not the most careful scrutiny of both parts by either Duke can lead him to choose the other's share as preferable to his own 'Equalities are so weigh'd' can, in imaginative writing, mean 'their shares are so equally weighed' The phrase helps to bring out the point of the speech, and it sounds thoroughly Shakespearian F's 'qualities' may be a slip on the part of the compositor, or it may be a 'correction' by Scribe E, he having been unable to see the point of 'equalities' I cannot believe that a reporter, scribe, or compositor would hit upon a wrong reading which made the passage more pregnant with meaning and more subtle in expression than Shakespeare left it, and less like everyday speech

1 34 Q| Leige

F| Lord

"Lord" sounds very tame after 'Lords' in the previous line 'Leige' sounds much better It is quite possible that the F compositor substituted 'Lord' for 'Leige' owing to his having set 'Lords' in the previous line or Scribe E's playhouse manuscript may have had the abbreviation 'L', and Scribe E may have interpreted this as 'Lord' and altered Q accordingly

1 73 Q| possesses

F| professes

Different explanations have been given of 'the most precious square of sense', and while most editors read 'possesses' one or two read 'professes' I believe that the majority are right in reading 'possesses', and I agree with A W Verity's note in the Pitt Press edition of the play He takes 'the most precious square of sense' to mean 'the choicest estimate of sense', following Moberly and, like him, referring to *Troutus and Cressida* V 11 132 where 'square' is used meaning 'estimate, judge' Verity writes

'For *possesses*, the reading of the Quartos, the Folio has *professes* (? repeated by mistake from [71]) — the difference being "all joys which the choicest estimate of sense *actually* has, i.e. feels, is capable of", and "professes to feel" I think', Verity continues, 'that *professes* strikes a wrong note, that Regan does not mean to doubt the reality of "the joys" of sense but to emphasize the fact that *she*, unlike others, is an enemy to them because she knows the higher joy of loving and being loved by Lear in fact, the greater "the joys", the greater her devotion which rejects them utterly for her father's sake' This argument for 'possesses' seems to me very cogent, and it is easy to believe that the F compositor set up 'professes' owing to the influence of 'professe' which he had set up only two lines earlier

- 1 103 Q| to loue my father all F| om
We cannot doubt that these words in Q are authentic. They complete the sense of the speech admirably. The F compositor has been guilty of a careless omission.
- 1 148 Q| stoops F| falls
'Falls' makes good sense, but the similarity of sound between it and 'folly' is displeasing to some (though by no means all) editorial ears. 'Falls' may be attributed to the F compositor. 'stoops' may have occurred in the middle of a group of words carried in his head as he set up his types, and he may have substituted 'falls' through recollection of 'fall' in line 143 — and perhaps the sound of 'folly' was contributory to the error.
- 1 154 Q| a F| om
The line halts without the 'a', and it is easy to suppose that the F compositor carelessly omitted it.
- 1 155 Q| nor F| nere
The word is unstressed, and the F reading sounds awkward. The F compositor may have corrupted 'nor' into

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'nere' through recollection of 'neuer' in the previous line. He may even have repeated 'neuer', and a proof-reader may have conjecturally altered it to 'nere' for the sake of the metre. Or Scribe E may have misread 'nor' in the playhouse manuscript as 'ner' and written 'nere' into his quarto.

I 1 159 Q| *Lear Kent* F| *Kear Lent*

Presumably two types fell out of the F forme and were wrongly replaced.

I 1 167 Q| vowel F| vowels

Along with this we may consider

I 1 169 Q| sentence F| sentences

Up to this point Lear has passed only one sentence — he has disinherited and disowned Cordelia. And he has made only one formal vow (which actually is the sentence) at lines 107-15 he has said (I quote F) —

Let it be so, thy truth then be thy dowre
For by the sacred radiance of the Sunne,
The miseries of *Heccat* and the night
By all the operation of the Orbes,
From whom we do exist, and cease to be,
Heere I disclaime all my Paternall care,
Propinquity and property of blood,
And as a stranger to my heart and me,
Hold thee from this for euer

Thus singulars and not plurals are required in lines 167 and 169. Scribe E may have misread the playhouse manuscript and miscorrected Q.

It will be remembered that we have in List A accepted F's 'reserue thy state' in line 148 and 'reuoke thy guift' in line 163, and not Q's 'Reuerse thy doome' and 'Reuoke thy doome'. Now if 'reuoke thy guift' means 'cancel your distribution of the kingdom' (i.e. virtually the same as 'reserue thy state') then, since we are following F in lines 148 and 163, we find that Kent does not explicitly ask

Lear to refrain from disinheriting and disowning Cordelia But Kent's words at line 151 ('Thy yongest Daughter do's not loue thee least') can be taken as *implying* a request to spare Cordelia And 'reuoke thy guift' in line 163 may possibly mean 'revoke this *additional* gift of Cordelia's portion to Cornwall and Albany' (see lines 126-7) — in other words, do not disinherit Cordelia in which case Kent does directly attempt to come between Lear's sentence and his power

I 1 187 Q| *Glost*

F| *Cor*

In this scene in F the speech-heading *Cor* indicates Cordelia except at line 161 where it indicates Cornwall After what has passed it would of course be totally impossible to give line 187 to Cordelia Cornwall, one of those standing by, might conceivably draw Lear's attention to the approach of the newcomers But it seems more natural that Gloucester, entering in attendance on France and Burgundy, should announce them to the King The F speech-heading may be due to an aberration on the part of the compositor

I 1 205 Q| *On*

F| *in*

'Conditions' doubtless means 'terms of agreement', and in Shakespearian as in modern usage 'on' is the appropriate preposition, not 'in' Schmidt urges that 'conditions' here means 'qualities', referring to the 'qualities' of Cordelia enumerated in lines 202-3, and he defends 'in' But I cannot agree with his interpretation of 'conditions' in this context

I 1 213 Q| *best*

F| *om*

As regards sense the F reading is satisfactory 'she that was your obiect' means 'she who excited love in you' 'Object' = 'one that excites love or pity or their opposites' (Onions, *Shakespeare Glossary*) cf *Midsummer Night's Dream* IV 1 176 — 'The object and the pleasure of mine

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eye| Is only Helena', etc But in Shakespeare, as to-day, the *noun* is always accented on the first syllable, the *verb* on the second For metrical reasons, then, we must accept Q's 'best' The F compositor presumably omitted it accidentally

- I 1 220 Q|Falne F|Fall
The sense is in favour of Q here We might read 'Fall' if in the preceding line we read 'affections' (Q) instead of 'affection' (F) But the past 'Falne' seems more natural in the context

- I 1 224 Q|well F|will
The Q reading is definitely the stronger Scribe E may have misread the playhouse manuscript and miscorrected Q See note on I iv 1 below in this List

- I 1 286 Q|not F|om
If F made good sense Q's 'not' would be easily explicable as a repetition from line 281 Schmidt accepts F, extracting from it the meaning — 'All our observation in the past is little in comparison with what we may expect in the future, to judge from Lear's treatment of Cordelia' (see Furness's note) We might accept F and say that in the past Goneril and Regan have not observed Lear's inconstancy much, though now they have striking evidence of it but this is surely inconsistent with the fact that the sisters are able to make the statements, 'he hath euer but slenderly knowne himselfe' and 'The best and soundest of his time hath bin but rash' It seems more likely that the F compositor has accidentally omitted 'not'

- I 1 299 Q|hit F|sit
The F reading makes sense see Onions's *Shakespeare Glossary*, p 200 — 'sit, 1, pregnantly = to sit in council, take counsel together, hold a session' But surely this word would be more appropriate in the mouth of Regan, who says 'We shall further thinke of it', than in the mouth

of Goneril, who says 'We must do something, and i'th'heate' This is an argument in favour of the Q reading, and there is another 'Hit' meaning 'agree' is not pre-Shakespearian (see Onions, p 106) and it is doubtful whether it would occur to a reporter, scribe, or compositor That it is uncommon might be regarded as a possible reason for supposing that Scribe E emended it I take it that Goneril wants the two of them to act together in agreement at once

- I 11 55 Q| slept wakt F| Sleepe wake
 It seems clear that Gloucester re-reads part of the letter, beginning in the middle of a sentence It is more effective if he re-reads it exactly And so from F I accept 'Sleepe' but not 'wake' F's 'wake' may be a substitution for Q's 'wakt' by the compositor, owing to the influence of 'Sleepe', or 'wake' may be a substitution by Scribe E, he having misread a 'd' in the playhouse manuscript as an 'e' In view of the latter possibility, and since in any case F usually has '-d' and not '-t' in the preterite ending, I read 'Sleepe wak'd'

- I 11 93-5 Q| Bast Nor earth¹ F| om

- I 11 123 Q| to F| on
 Q gives the correct form of the phrase, to lay something to the charge of someone F's 'on' may be an erroneous repetition of the 'on' in line 122 or of that in (F) line 117

- I 11 126 Q| Fut, F| om
 Many editors accept Jennens's emendation of Q — 'Tut,' (Professor Dover Wilson cites this reading in his list) But this petulant noise is not to my mind what we should expect from Edmund Surely the Q reading indicates an oath — '(by Christ's) foot' — and surely its absence from F is due to the purging away of profanity in accordance with the Act of 1606 Craig (Arden ed, pp 36-7) quotes an occurrence of 'fut' in Marston

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I 11 128 Q| *Edgar*, F| om
 Unless we adopt the Q reading here there is no point in F's 'Pat he comes'. The Q '*Edgar*,' occurs at the beginning of a line close beside the marginal stage direction '*Enter Edgar*', and this may have confused the F compositor

I 11 139-45 Q| as Astronomically? F| om

I 111 17-21 Q| Not to be abusd, F| om

I 111 25-6 Q| I would speake, F| om

I 114 1 Q| well F| will
 The sense shows that Q is right. The same substitution of 'will' for 'well' occurs in F at I 1 224

I 114 20 Q| he is F| hee's
 The speech is a prose one, and the F reading sounds extremely awkward. The contracted form may be a substitution by the compositor while carrying a group of words in his head. Or the playhouse manuscript may have had 'he is' run together, the 'i' may have looked like an 'e', and Scribe E may have read 'hees' and altered Q accordingly

I 114 49 Q| daughter F| Daughters
 Again the sense vindicates Q. The F reading may be a compositorial aberration

I 114 96 Q| *Kent* Why Foole? F| *Lear* Why my Boy?
 It is clear from the context that the Fool is addressing Kent in lines 95 and 97-102, and the Q version of line 96 is more natural and appropriate than that of F. The F compositor's eye has caught line 104 instead of line 96

I 114 137-52 Q| That Lord snatching, F| om

I 114 157 Q| crowne F| Crownes
 The sense shows that Q is right. The F compositor may have repeated the plural from the previous line

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- I iv 174 Q|fooles F|Foole
 The sense shows that Q is right The F reading may be due to a slip by the compositor The same comments may be made on the next case
- I iv 193 Q|nor crum F|not crum
- I iv 228-31 Q| I would obedient father F|om
- I iv 254 Q|O sir, are you come? F|om
 The F arrangement is effective, Lear in his passion shouting 'Is it your will, ' to the newly entered Albany with no preliminary greeting But I think that Q sounds better, and it is very possible that the F compositor accidentally omitted half a line
- I iv 301 Q|yea, i'st come to this? F|om
 See p 36 Since the Q phrase may have been transferred (inexactly) from III iv 47-8 by the reporter I have some hesitation in incorporating it into our text I do so, however, in addition to F's 'Ha? Let it be so' (In Professor Dover Wilson's list 'yea, i'st come to this?' is given as corresponding to and replacing F's 'Ha') The resultant sequence is good, and metrical considerations support our text And our procedure is consistent with our theory of the nature of the transmission of both texts 'Ha? Let it be so' may easily have been accidentally omitted from Q by reporter or compositor, and Scribe E may have written it into Q in such a way that the F compositor thought it was to replace instead of supplement Q's 'yea, i'st come to this?'
- I iv 340 Q (uncorr)|alapt F|at task
 (corr)|attaskt
 (It is the reading of Q corr that appears in Professor Dover Wilson's list) See pp 12-13 I accept Greg's argument that we should read 'ataxt', which doubtless stood in the copy for Q

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- II 1 2 Q|you Sir, F|your Sir,
An obvious error in F See Note on I iv 340 on p 379
- II 1 69 Q|I should F|should I
The sense is in favour of Q, and so I suppose that the F compositor has accidentally inverted
- II 1 70 Q|I, though F|though
The line sounds very much better in Q The F compositor may well have overlooked the 'I', having just set up 'I would'
- II 1 75 Q|spurres F|spirits
The sense shows that Q is right Has the F compositor corrupted 'spurres' into 'spirits' by confusion with 'profits' in the preceding line? Or has Scribe E misread the playhouse manuscript and miscorrected Q?
- II 1 77 Q|letter, I neuer got him, F|Letter, said he?
I should not like to sacrifice F's 'said he?' it comes in very naturally, taking our minds back to the actual words imputed by Edmund to Edgar (lines 69-72) But Q's 'I neuer got him' is very effective It is possible that Scribe E wrote in 'said he?' in such a way that the F compositor wrongly thought it was to replace 'I neuer got him' I propose to read 'Would he deny his Letter, said he? I neuer got him,'
- II 1 78 Q|why F|wher
The sense is in favour of Q
Misreading of 'y' as 'e' is sometimes found see Professor Dover Wilson's *Manuscript of Shakespeare's 'Hamlet'*, vol I, p 112 And it is possible that 'y' might sometimes be misread as 'er' in *Sonnets* 27 10, 43 11, 45 12, 46 3, 8, 13, 14, 69 5, 70 6, the quarto has 'their' and Malone emends to 'thy' I doubt if the same mistake could have been made so often unless by misreading And so I suppose that in *Lear* II 1 78 Scribe E may have

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misread the playhouse manuscript, taking 'why' as 'wher',
and miscorrected Q accordingly

- II 1 86 Q| strange newes F| strangenesse
Again the sense is in favour of Q Greg (*Neophilologus*,
XVIII, 261, footnote 1) says of the F reading that 'it is
a compositor's blunder of the memorial type'
- II 1 122 Q| thought F| though
It is obvious from the sense required by the context that
a letter is missing in F
- II 11 21 Q (corr)| clamorous F| clamours
Q (uncorr) has 'clamarous' The F reading is probably
a misprint (but see Greg, *Variants*, 158)
- II 11 72 Q| Reneag F| Reuenge
The sense shows that Q is right On the F error see pp
13-14
- II 11 117 Q| dread F| dead
The sense shows that Q is right The F compositor has
accidentally omitted a letter
- II 11 125 Q| respect F| respects -
The Q singular admirably balances the singular 'malice'
at the end of the line Indeed it is hard to see how the
plural would make sense
- II 11 136-40 Q| His with, F| om
- II 11 140 Q| The King F| The King his Master, needs
The F omission would seem to be a deliberate cut and
the abridger left himself with an incomplete line Q lines
138-40 are incorrectly divided with corrected lineation
line 140 runs thus in Q—

are punisht with, The King must take it ill,

The first three words conclude the F cut The abridger
has presumably filled out 'The King must take it ill' to
'The King his Master, needs must take it ill', thus
achieving regular metre despite the $4\frac{1}{2}$ line excision In

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patching line 140 he took 'his Master' from line 136, the first of the excised lines

II 11 145 Q| For legges, F| om
There can, I think, be no doubt about the authenticity of the line. In its first half it refers to a very important element in Kent's 'offence'. The F compositor would seem to have been guilty of a careless omission.

II 11 146 Q| continues to Regan F| assigns to Cornwall
The speaker addresses a lord, and asks him to come away. If the line belonged to Cornwall this lord could only be Gloucester. Oswald is not a lord, nor is Edmund yet. But Gloucester remains after Cornwall's exit. Thus the Q assignation would seem to be correct, Regan addressing Cornwall.

F omits one line (145) and misassigns the next one. I am at a loss to account for this patch of corruption unless by supposing a moment of quite unusual absent-mindedness in the compositor.

II 11 147 Q| Dukes F| Duke
The sense shows that Q is right. The F compositor has presumably carelessly omitted a letter.

II 11 167 Q| shamefull F| shamefnll
A turned letter in F. In Professor Dover Wilson's list the correction is cited from F2.

II 11 168 stage-direction Q| *sleepes* F| om
Such directions are helpful to the reader. No doubt they reflect authentic acting tradition, and I think we are justified in accepting them.

II 111 15 Q| bare armes F| Armes
'Bare' adds an effective touch to the picture, and the F compositor may have omitted it accidentally.

II 111 18 Q| sheep-coates F| Sheeps-Coates
The F compositor has made an obvious slip.

II 1V 2 Q| messenger F| Messengers
Lear had sent only one messenger — the disguised Kent.

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- II iv 5 Q| thy F| ahy
An obvious misprint in F
- II iv 8 Q| mans F| man
The sense of the passage shows that Q is right
- II iv 17-18 Q| *Lear* No no, haue F| om
These two speeches are so effective in the context that I cannot think of them as actors' expansion. Observe the climax effect: first a simple 'No — Yes' (lines 13-14), then a longer statement and counter-statement, then a still longer one, and then oaths: it seems to me to bear the stamp of Shakespearian calculation.
- II iv 29 Q| panting F| painting
The sense shows that Q is correct. The F word looks like the result of a minim misreading of a badly handwritten 'panting'. Perhaps Scribe E misread the playhouse manuscript and miscorrected Q. Or did the F compositor convert 'panting' into 'painting' while carrying the word in his head?
- II iv 32 Q| whose F| those
Q gives much better sense than F. 'Those' may be a substitution by the F compositor, made while he was carrying a group of words in his head. He may have been influenced by the fact that the last word but two is '*they*'.
- II iv 56 Q| With F| Wirth
An obvious misprint in F. Professor Dover Wilson cites 'With' from F₂.
- II iv 72 Q| haue F| hause
An obvious error in F, as are the next two cases.
- II iv 124 Q| you F| your
- II iv 126 Q| mothers F| Mother
- II iv 143 Q| her F| his
F's 'his' might be accepted as equivalent to 'its', were it not that Nature is being personified and Nature is

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personified as a female in Shakespeare as to-day 'His' may be a careless substitution by the F compositor

II iv 163 Q|her pride F|om
See pp 144-5

II iv 182 Q|fickle F|fickly
Obviously there is an error in F F₃ emends 'fickly' to 'sickly', but 'fickle' seems to be required by the context The compositor may be responsible for the F₁ error — he may have confused 'fickle' and 'sickly' or Scribe E may be the culprit — he may have misread the final 'e' of 'fickle' in the playhouse manuscript as a 'y' and mis-corrected it in Q Perhaps Scribe E misread 'fickle' in the playhouse manuscript as 'sickly' and wrote that word into his quarto, and perhaps the F compositor misread Scribe E's word as 'fickly'

II iv 296 Q|bleak F|high
For 'bleak' see *NEVD* — '*bleak* a 3 cold, chilly, usually of wind or weather' It might be argued that 'high' is more suitable in the context (cf 'ruffle', i.e. bluster) But I cannot help thinking that 'bleak' is a curious substitution for a reporter to make on his own initiative And in connection with the F reading it is suspicious that 'high' occurs only four lines earlier ('high rage') on the whole it seems to me probable that in line 296 the F compositor has substituted 'high' for 'bleak' owing to a recollection of 'high' in line 292

III 1 7-15 Q|teares all F|om

III 1 30-42 Q|But true to you F|om

III 11 3 Q|drown'd F|drown

It is conceivable that F is right and that 'drown' is in agreement with the imperatives in III 11 1, 2, 6, etc But the connection between drenching the steeples and drowning the cocks is so obvious that I am fairly sure that 'drown'd' is right and that 'drench'd our Steeples'

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and 'drown'd the Cockes' are parallel phrases The F compositor may have carelessly omitted a letter Or Scribe E may have misread 'drownd' in the playhouse manuscript as 'drowne' and miscorrected Q

III iv 7 Q|skin, so tis F|skinso 'tis
The modern reading given in the list is 'skin so 'tis'
Obviously F is wrong, and the Q word-grouping is right

III iv 10 Q|thy F|they
The sense shows that Q is correct The F reading is doubtless a slip by the compositor

III iv 50 Q|through fire F|though Fire
The F compositor has obviously omitted a letter

III iv 51 Q|foord F|Sword
The sense shows that Q is correct 'Foord'='ford' The F reading, with 's' for 'f', has the appearance of a misreading of handwriting We must assume that Scribe E misread the playhouse manuscript and altered Q accordingly

III iv 61 Q|What, his F|Ha's his
The modern reading cited in the list is Theobald's 'What, have his' See pp 15-16 I think it reasonable to conflate, though I see no justification for reading 'have' (F4 'Have his')

III iv 88 Q|deeply F|deerely
The connection with 'Wine' is in favour of Q F doubtless anticipates the next word but one

III iv 114 Q|till the F|at
Schmidt accepts F here, pointing out that the verb 'to walk' can mean to withdraw, to go away cf *Winter's Tale* I ii 172, *Cymbeline* I i 176 If we take 'walkes' in this sense in our passage, then 'at' is the appropriate word But in connection with ghosts, fiends, etc there is no doubt that to 'walk' usually means to 'be seen walking,

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appear' (see *NED*, *walk* v¹ 9) To use 'walk' in its meaning of 'go away' in connection with a fiend would be to court misunderstanding. It might be suggested that Shakespeare did this, and that the reporter, taking 'walkes' in its usual sense in connection with fiends, substituted 'till the' for 'at'. But I think it more probable that 'till the' is correct and that the F compositor has been guilty of a repetition (cf 'begins at' in the previous line)

III iv 132 Q|hath had F|hath
In lines 132-6 Edgar is contrasting his (Tom's) former prosperity with the misery he is enduring and has endured for 'seven long yeare'. Consequently 'hath had' is appropriate and 'hath' is not. Schmidt, arguing for F, says, 'The "hath had three suits" of the Qq probably accords with the fact, but what have facts to do with madness?' But note the word 'But' in 135: surely in 132-6 'Tom' is concerned with a contrast between his misery of the past seven years and prosperity before that. The F compositor has presumably accidentally omitted a word.

III v 10 Q|letter F|Letter which
With 'which' following very shortly, as it does in both texts, F sounds hideous: probably the F compositor has anticipated the later 'which'.

III v 24 Q|dearer F|deere
The Q reading is certainly superior. The F reading is probably a compositor's slip.

III vi 17-55 Q|Edg The scape F|om

III vi 68 Q|tike F|tight
The sense of the passage shows that Q is right. The F reading may be a compositorial aberration — there is quite a number of 't's in the line. Alternatively, Scribe E may have misread 'tike' in the playhouse manuscript as 'tite' and miscorrected Q. (For 'k' misread as 't' see II ii 166, Q corr | Take uncorr | Late)

III vi 68 Q| trūdletaile F| Troudle taile
The 'n' indicated by the stroke over the 'u' in Q is necessary. A 'trundle-tail' or 'trindle-tail' is a dog with a curly tail. The F compositor may have forgotten to put a stroke over his 'u'. Or Scribe E may have misread 'trundle' in the playhouse manuscript as 'troudle' and miscorrected Q.

III vi 95-113 Q| *Kent* Oppressed F| om, except for 'Come, lurke come, away' (99)

III vii 76 stage-direction Q| *Draw and fight* F| om
See note on II ii 168 on p. 175

III vii 97-105 Q| *Seruant* Ile neuer F| om
helpe him

IV i 41 Q| Then prethee F| om
These words make the line metrically complete. This does not in itself necessarily mean that they are authentic. But they seem to me to improve the sequence. Gloucester says to the Old Man 'Is that the naked fellow?' He is answered in the affirmative, and goes on — in effect — 'In that case ("Then") please go away leave me alone with him'. F seems to me disconcertingly abrupt. The F compositor may well be guilty of a careless omission.

I do not think that the above is invalidated by the fact that in line 15 of this scene, before he is aware of the presence of the Bedlam beggar, Gloucester asks the Old Man to go away.

IV i 57-62 Q| Fiue maister F| om

IV i 63 Q| thou F| th^{y}
The F abbreviation doubtless signifies 'thou', and I do not think that anything will be gained by not printing the word in full. Similarly, at I i 54 and III vii 65 I have read 'the' (Q), not ' th^{e} ' (F), and at I ii 28 and III ii 31 I have read 'that' (Q), not ' th^{a} ' (F).

IV ii 17 Q| armes F| names
Q's 'armes' goes much better than F's 'names' does with 'giue the Distaffe | Into my Husbands hands'. In his

Henry V V 11 45, F Femetary (mod edd fumitory) F
Henry V may have been printed from a Shakespearian
autograph — see Greg, *Editorial Problem*, pp 68-9

IV iv 11 speech-heading Q| *Doct* F| *Gent*

See p 9 We want, of course, to print the full Shake-
spearian version, and we do not adopt arrangements in F
which are the result of abridgment or stage-adaptation

IV iv 18 Q| *distresse* F| *desires*

The sense shows that Q is correct Perhaps the word was
indistinct in Scribe E's playhouse manuscript and he
guessed 'desires', altering Q accordingly

IV v 39 Q| *him* F| *om*

The sense shows that Q is correct

IV vi 17 Q| *walke* F| *walk'd*

Again the sense shows that Q is correct (cf 'Appeare' in
line 18)

IV vi 34 stage-direction Q| *He kneeles* F| *om*

IV vi 41 stage-direction Q| *He fals* F| *om*

See note on II 11 168 on p 175

IV vi 63 Q| *tyrants* F| *Tyrans*

In Professor Dover Wilson's list the correction is cited
from F2

IV vi 67 Q| *cliffe what* F| *Cliffe What*

The full stop is obviously wrong I propose to read
'Cliffe what' Professor Dover Wilson in his list cites
'cliff, what' ('cliffe, what' Q2)

IV vi 71 Q| *enridged* F| *enraged*

The Q reading seems to me to be definitely superior It
is possible that, carrying a group of words in his head, the
F compositor substituted the more common 'enraged' for
the less common 'enridged' owing to the similarity in
sound between the two words Alternatively, if the play-
house manuscript had 'enraged' Scribe E may have mis-
read it (minim error) if the playhouse manuscript had

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'enridged' Scribe E may have misread it as 'enradged' and taken this as 'enraged'

IV v1 83 Q|coyning

F|crying

Q is unquestionably correct here The mad Lear enters with money, real or imaginary, in his hand — cf 'Ther's your Presse-money' (lines 86-7) It is in connection with this money that he refers to 'coyning' Scribe E may have misread the playhouse manuscript and miscorrected Q Greg (*Neophilologus*, XVIII, 261, footnote 1) thinks that 'crying' for 'coyning' is 'an unlikely misreading in any but the very worst hands of the period' 'more probably', he says, 'the compositor accidentally set up "coyning" and the proof-reader guessed "crying"'

IV v1 97 Q|white

F|the white

F's 'the' sounds clumsy and unnatural Presumably the F compositor has anticipated — cf 'the blacke ones' in the next line

IV v1 162 Q|smal

F|great

Furness defends F, taking the meaning of line 162 to be 'When looked at through tattered clothes, all vices are great' But I feel that Q gives much better sense Lear is saying that even small vices are clearly visible through tattered clothes, whereas rich clothes hide all vices, even great ones Scribe E may have misunderstood the passage and conjectured 'great' himself

IV v1 195 Q|I and laying Autums dust

F|om

These words go well with the 'Garden water-pots' of the previous line and they seem to me to be too good to be an interpolation by the actor (In his list of Modern Readings Professor Dover Wilson gives '*Gent Good Sir*' as part of the material supplied here by Q1 This is an error these words are found not in Q1 but in Q2)

IV v1 202 Q|one daughter

F|a Daughter

Q's 'one' forms an effective antithesis to 'twaine' in line

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204 The F compositor may have substituted 'a' for 'one' owing to his having set up 'a King' earlier in the same line

IV v1 240 stage-direction Q| *they fight* F| om

IV v1 247 stage-direction Q| *He dies* F| om

See note on II 11 168 on p 175

IV v1 255 Q| manners blame F| manners blame

It is clear from the context that the F punctuation is wrong. The modern reading given in Professor Dover Wilson's list is 'manners, blame'. I propose to print as in Q, though the comma may well be inserted in a modernized text. At the end of the line, F (in common with Q) has no punctuation mark after 'not' a mark is required there: it may be that the F colon after 'manners' should come after 'not', and that it has been carelessly misplaced by Scribe E or the F compositor. If this is not the explanation, then I suppose that Scribe E inserted the colon after 'manners' conjecturally, misunderstanding the word-grouping of the passage.

IV v1 261 Q| done, If F| *done If*

As F stands, Goneril says plainly 'There is nothing done'. I do not think that this makes good sense in the context. There is no suggestion that she is reproaching Edmund for being dilatory: she says that there will be many opportunities for him to kill Albany — there is no implication that there have been opportunities which he has let slip. If she is not reproaching him for delay, why should she tell him that there is nothing done — a fact which he must know? I think we must read '*done, if*' and to make the structure of the passage clear we should later in the line read '*Conqueror*' instead of F '*Conqueror,*', Q '*conquerour,*' (following Pope). The source of the corruption in F is probably Q's initial capital in 'If', which may be just an aberration on the part of the Q compositor. Misled by this capital, Scribe E or the F compositor may have conjectured a full stop after the preceding word.

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IV vi 267 Q|Indistinguish't F|indinguish'd
The modern reading quoted in Professor Dover Wilson's list is 'undistinguish'd' (Q2) I propose to read 'indistinguish'd', following F apart from supplying the missing letters which are in Q1

IV vi 269 Q|the sands F|rhe sands
An obvious misprint in F In Professor Dover Wilson's list 'the sands' is referred to F2

IV vii head stage-direction Q|*Enter Cordelia, Kent and Doctor*
F|*Enter Cordelia, Kent, and Gentleman*
See note on IV iv 11, speech-heading, on p 182 F (stage-adaptation) gives the Doctor's speeches to the Gentleman In Q a Gentleman is required as well as the Doctor Our stage-direction is *Enter Cordelia, Kent, Doctor, and Gentleman*

IV vii 13, 17 speech-headings Q|*Doct* F|*Gent*
See note on IV iv 11, speech-heading, on p 182

IV vii 24 Q|doubt not F|doubt
. The sense shows that Q is correct The F compositor has accidentally omitted a word

IV vii 24-5 Q|*Cord* Very musicke there, F|om

IV vii 32 Q|warring F|iarring
The Q word is very much more appropriate in the context Cordelia is thinking of the winds as having made war on Lear — cf 'helme' in line 36 (Q only) She is thinking of Lear as standing up against the hostile elements 'iarring' would mean 'discordant, out of tune', which is not suitable here Now 'iarring' is used earlier in the scene (line 16) in F, and there it is appropriate — 'Th'vntun'd and iarring senses' One is tempted to explain 'iarring' in F line 32 as a recollection of that word in F line 16 by either Scribe E or the F compositor

IV vii 33-6 Q|To stand helme F|om

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IV vii 43, 51 speech-headings Q| *Doct* F| *Gen*
See note on IV iv 11, speech-heading, on p 182 So also
with regard to the next item

IV vii 78 speech-heading Q| *Doct* F| *Gent*

IV vii 79-80 Q| and yet lost, F| om

IV vii 86-98 Q| *Gent* Holds fought F| om

V 1 11-13 Q| *Bast* That hers F| om

V 1 16 Q| Feare me not F| Feare not

The Q line is metrically perfect, that of F is not This is not in itself a guarantee that Q is correct (see note on IV vii 59 in List A, p 160), but I think that 'Feare me not' is a superior reading to 'Feare not', and we can easily suppose that the F compositor accidentally omitted a word

V 1 18-19 Q| *Gono* I had and mee F| om

V 1 23-8 Q| where I could speake nobly F| om

V 1 33 Q| *Bast* I shall tent F| om

V 1 46 Q| loue F| loues

The sense shows that Q is right

V 1 48 Q| the F| the (but with the first letter turned)

(In Professor Dover Wilson's list the correction is cited from F2)

V 111 13 Q| heare poor rogues F| heere (poore Rogues)

F is obviously wrong It looks as if Scribe E had misunderstood the passage, taking 'poore Rogues' to refer to Lear and Cordelia

V 111 39-40 Q| *Cap* I cannot ile do't F| om

V 111 48 Q (corr)| and appointed guard, F and Q (uncorr)| om

See pp 9-10

V 111 55-60 Q| at this time fitter place F| om

V 111 84 Q| attaint F| arrest

Schmidt objects to 'attaint' on the score of meaning He

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writes (see Furness's note) 'Shakespeare does not use the noun *attaint* in the sense of *accusation*, and the verb in his plays is equivalent to *convict of high treason*, not to *accuse of it* There can be no reference to a conviction in the present passage' Admittedly, Shakespeare does not use the verb 'attaint' in the sense of 'accuse' but it *can* bear that meaning (see *NED*, *attaint* v II 7), and it is possible that Shakespeare does here use the noun in the sense of 'accusation' Alternatively, he *may* be using the word in the sense of 'conviction' At IV vi 257 Edgar comes into possession of a letter from Goneril to Edmund, from which it is clear that Goneril and Edmund have conspired against Albany's life Goneril's statement 'You haue manie opportunities to cut him off' amounts to incitement At V i 40 Edgar gives this letter to Albany and asks him to read it before the battle By V iii 83 Albany has read it, and is in a position not only to accuse Edmund and Goneril of capital treason but to prove them guilty of it, to convict them of it In lines 83-5 Shakespeare may mean Albany to say in effect this — 'Edmund, I arrest you on a charge of high treason I convict you of it and I also convict Goneril of it' If Shakespeare does mean Albany to say this, it may be pointed out that he is inconsistent in making Albany proceed to prove Edmund's guilt by combat But this inconsistency remains even if we accept 'arrest' in line 84, for Albany *has* the documentary proof and he confronts Goneril with it later on (lines 155-8) — (and according to F he confronts Edmund himself with it at line 161, though I think that this is probably a mistake see remarks on V iii 161 below in this List)

When a reporter makes a verbal substitution, his word is not usually a more recondite one than the original word And the F compositor may quite well have erroneously repeated 'arrest' from the preceding line Or Scribe E, understanding Albany to refer to a conviction of Edmund

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and then to proceed to prove him guilty by combat, and not liking the inconsistency, may have indulged in a 'correction' on his own responsibility

V 111 85 Q|sister F|Sisters
The sense shows that Q is right

V 111 98 Q|he is F|hes
F makes the line impossibly awkward

V 111 108 Q|trumpet F|Trumper
An obvious misprint in F

V 111 110 Q|Cap Sound trumpet? F|om
The absence of this Captain from F may be due to abridgment

V 111 116 Q|Bast Sound? F|om

In the proclamation the Herald makes it known that the trumpet is going to be sounded three times. He specifically directs the second and third blasts in F. It seems desirable that the first should be similarly directed. But I do not think that we are safe in assigning this 'Sound' (Q) to Edmund. I think that Jennens is right in continuing it to the Herald. There is no reason to suppose that Q is right in assigning 'Againe?' to Edmund and if the Herald calls for the second (and third) blasts he is the most natural person to call for the first. The F compositor may have accidentally omitted the word 'Sound' from the Herald's speech. Or Scribe E's deletion of the speech-heading 'Bast' in Q may have accidentally included part of the 'Sound'.

At line 103 of this scene Q, unsupported by F, gives Edmund the words 'A Herald ho, a Herald' and here it assigns 'Sound' to him. It seems likely, we have said, that Edmund's interposition in the second case is not authentic and, as for the first case, it is eminently possible that Scribe E deleted Edmund's speech in Q line 103 because it did not appear in the playhouse manuscript — it being, perhaps, a gratuitous interpolation by

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the actor It is quite possible that on occasion an actor stuck in a word or two without warrant from the 'book' Edmund's words in Q line 103 may quite possibly be an interpolation of this kind The interpolation may have become traditional in performances And the actor of Edmund's part may have been accustomed to butt in with the 'Sound — Again — Again' at lines 116-18, again without warrant from the 'book' This may seem far-fetched But if Q were right both in reading the words peculiar to it in line 103 and in assigning 'Sound?' to Edmund in line 116 (and Q is cited in both cases in Professor Dover Wilson's list of Modern Readings) it would surely be very remarkable that *two* interpositions by Edmund in connection with the Herald should have been accidentally omitted during the transmission of the F text

V₁₁₁ I₃₃ Q|Despight F|Despise
An obvious misprint in F We should read ‘Despite’

V 111 136 Q|illustrious F|illustrious
Another obvious misprint in F

V 111 149 Q| scarcely
So here also

V 111 161 speech-heading Q| *Gon* F| *Bast*
Upholding the F assignation Knight asks (see Furness's note) 'Why should Albany address the question "Know'st thou this paper?" to Goneril, when he had previously said to her "No tearing, lady, I perceive you know it"?' On the other hand Edmund, having according to F said 'Aske me not what I know', says two lines later 'What you haue charged me with, that haue I done' Hudson, adopting the F assignation, says (see Furness's note) 'Edmund, with some spirit of manhood, refuses to make any answers that will criminate or blacken a woman by whom he is beloved, and then proceeds, consistently, to

answer Edgar's charges' So also Furness — '[Edmund] refuses to know anything of the letter, but confesses that what he has been openly charged with, that he has done' But it should be noted that Edmund says not only 'What you haue charg'd me with, that haue I done' but also 'And more, much more, the time will bring it out' This last line (164) seems to me inconsistent with assigning the second part of 161 to Edmund From 163-4 I think we can say that Edmund does not wish to keep any of his crimes secret — he is near death, he has not time to spend making a full confession, but he declares that his full guilt will be revealed in time Now in 162 Albany says 'Go after her', i.e. Goneril F makes Goneril go out at 160 It seems odd that Albany should, after Goneril's exit, question Edmund and receive an answer from him and *then* say 'Go after her, she's desperate, gouerne her' These words sound urgent Surely we get the best sequence if we suppose that Goneril throws herself out after line 161 and Albany immediately says 'Go after her, she's desperate' And if Goneril goes out, 'desperate', at the end of 161 it is obviously suitable that she should speak the latter half of 161 But what of Knight's question, quoted at the beginning of this note? It can, I think, be given an answer, consistent with assigning 'Aske know' to Goneril At 158 Albany tells her that he perceives she knows it Goneril replies 'Say if I do, ', horrifying Albany but she has only *implied* a confession Albany, bent on securing a definite confession, asks her point blank 'Know'st thou this paper?' and she goes out refusing to answer she goes out obviously desperate, and Albany sends attendants after her, to 'gouerne her' I think that this is a perfectly coherent sequence, much better than that of F Scribe E may have made an alteration on his own responsibility, thinking Albany's question to Goneril in 161 inconsistent with his statement to her in 158

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V¹¹¹ 197 Q|my F|our
Q gives better sense than F When Edgar revealed his identity to his father, he described to him all his adventures since his flight from him F's 'our' may be an accidental compositorial substitution

V¹¹¹ 205-22 Q|*Edg* This slaue F|om

V¹¹¹ 232 Q|tremble, F|tremble
The passage does not make sense with the full stop

V¹¹¹ 252 speech-heading Q|*Duke* (i.e. Albany) F|*Edg*
Edgar's words at lines 249-50 suggest that it is to him that Albany has said 'Run, run, O run', and in lines 251-2 it appears to be Edgar that Edmund instructs to take his sword and give it to the Captain Obviously if it is Edgar who goes to the castle he cannot speak the latter part of line 252 The F misassignment may be due to carelessness on the part of the compositor At lines 249 and 251 two consecutive speeches are assigned to *Edg* and *Bast* the next two speeches (lines 252 and 253) should be assigned to *Alb* and *Bast* but the F compositor may carelessly have repeated the *Edg* / *Bast* alternation (a compositor's memorial error)

V¹¹¹ 258 Q|you are F|your are
An obvious error in F

V¹¹¹ 278 Q|them F|him
Q gives the better sense Lear is surely speaking of people indefinitely or of his enemies indefinitely — not of the executioner of Cordelia whom he has actually killed

In some cases not included in Professor Dover Wilson's list it is necessary or desirable to adopt the Q reading or to base our reading on Q

I¹ 188 Q|*Burgūdie* F|*Bugundie*
The F compositor has accidentally omitted an 'r'

- I 1 189 Q|a F|this
 Apart from Ridley all editors follow F here But in my opinion the Q reading gives the passage more point Even 'in the least' Burgundy will want a large dowry since he, a Duke, has had the temerity to set up as rival to a King It may be that the F reading is a conjectural emendation by Scribe E, he having failed to appreciate the point
- I 11 110 Q|bastardie F|Barstadie
 A misprint in F
- I 11 122 Q|whoremaster man F|Whore-master-man
 F several times has supererogatory hyphens See, below, II 11 61, II 11 97, II 111 16, III 1v 79, III 1v 120, III vii 58, IV 11 75 The compositor is doubtless to blame
- II 1 7-8 Q|eare-bussing F|ear -kissing
 It is possible that 'bussing' is a misreading of 'kissing' — 'k' is misread as 'b' elsewhere (see p 358) and a minim error (u / 1) may be added On the other hand 'bussing' is a very pleasing reading, and it is consistent with our theory of the transmission of F to suppose that the F reading may be a sophistication (In F there is a trace of an 'e' between the 'r' and the hyphen)
- II 1 114 Q|natures F|Nature's
 The sense shows that Q is right The F compositor has probably blundered while carrying the word in his head
- II 11 head S D Q|and F|aad
 A misprint in F
- II 11 61 Q|gray beard F|gray-beard
 (At II 11 57 both Q and F have, wrongly, 'gray-beard')
- II 11 97 Q|silly ducking F|silly-ducking
- II 111 4 Q|vnusall F|vnusall
 The F compositor has accidentally omitted a letter
- II 111 16 Q|wodden prickes F|Wodden-prickes

EDITORIAL PROCEDURE

- II iv 60 Q|the F|the the
An accidental duplication by the F compositor
- II iv 282 stage-direction Q|*Exeunt Lear, Leister, Kent, and Foole*
F|*Exeunt*
The F direction is inadequate I adopt the Q direction, with, of course, the correction of '*Leister*' to '*Gloster*'
- II iv 304 Q|wild F|wil'd
F is obviously wrong Cf II iv 44 (a line at the beginning of a passage omitted by Q) where F1 has 'wil'd' and F2 'wild' There also, of course, we must read 'wild' This latter case is cited in Professor Dover Wilson's list
- III iv 12 Q (corr)|this F and Q (uncorr)|the
In *Variants*, p 146, Dr Greg writes 'There is little to choose between the readings, and I can imagine no reason why the [Q] corrector should have made the alteration unless "this" was actually the reading of the copy If, therefore, the copy and the playhouse manuscript agreed, the folio must have taken over "the" inadvertently from the uncorrected state of the quarto If the playhouse manuscript had "the", then it is a rather remarkable coincidence that the quarto compositor should have produced the true reading by accident'
- III iv 79 Q|sweet heart F|Sweet-heart
F is definitely wrong
- III iv 115 Q (corr)|squemes F|squints
(uncorr)|-queues
A full discussion will be found in Greg's *Variants*, pp 165-7 I am much attracted by his suggestion that F's 'squints' may be a sophistication and that the copy for Q may have read 'squenies' or 'squesnes', one or the other of which may have been the Shakespearian word I prefer 'squenies' to 'squesnes', since the Q press reader probably looked at the copy carefully here and since his 'm' in

'squemes' suggests three minim strokes, i.e. 'ni' not simple 'n'

III iv 120 Q| troth plight F| troth-plight

III iv 132 Q| stock-punisht F| stockt, punish'd,

The general word 'punish'd' sounds awkward between the two particular forms of punishment, 'stockt' and 'imprison'd', and I think the Q reading is superior. The F corruption may be a conjectural emendation by Scribe E or the compositor may have made the change while carrying a group of words in his head.

III iv 153 Q| the house F| th'house

The line scans better without the elision. It sounds awkward with it. The F compositor has probably unthinkingly substituted the contracted article.

III iv 168 Q| your Grace F| your grace

'Grace' being here the title and not the common noun, I think we can say that it is likely that the F compositor's failure to supply an initial capital was an oversight.

III vii 1 Q| him F| hin

A misprint in F.

III vii 21 stage-direction Q| *Exit Gon and Bast* F| *Exit*

The F direction is inadequate. I propose to read '*Exeunt Gonerill and Edmund*', i.e. substantially the Q direction.

III vii 56 Q| rash F| sticke

Along with this we may take

III vii 61 Q| dearne F| sterne

I agree with Greg that in these two cases the Q readings are original and those of F sophistications. See *Editorial Problem*, pp. 99-100. I cannot think that either of these Q readings is the sort of word likely to have been substituted by reporter or compositor: reporters and compositors do not generally substitute readings more satisfactory from the literary point of view than the genuine ones.

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- III vii 58 Q|hell blacke night F|Hell-blacke-night
We should read 'Hell-blacke night'
- IV ii 60 Q (corr)|shewes F and Q (uncorr)|seemes
See p 11
- IV ii 75 Q|thereat inraged F|threat-enrag'd
We should read 'thereat enrag'd' Sense and metre demand this (essentially the Q) reading
- IV ii 87 stage-direction Q|Exit F|om
The direction is necessary
- IV iv 18 Q|good mans F|Goodmans
The reference is to Lear, and F's 'Goodmans' is entirely improper See Onions, *Shakespeare Glossary*, s v *goodman*
- IV vi 185 stage-direction Q|Enter three Gentlemen
F|Enter a Gentleman
In Q, 'lay hands vpon him' in line 186 is addressed to the other two Gentlemen who enter with the speaker In F, where only one Gentleman enters, 'lay hand vpon him' is left in mid air
- IV vi 200 stage-direction Q|Exit King running F|Exit
See note on II ii 168 on p 175
- IV vii 48 Q|scald F|scal'd
F is definitely wrong Cf F 'wil'd' for 'wild' at II iv 44, 304
- IV vii 85 Q|Exeunt Manet Kent and Gent F|Exeunt
F finishes the scene here, omitting the conversation at the end between Kent and the Gentleman Since we are printing the full version, we require the Q direction
- V ii 5 speech-heading Q|Edg F|Egdar
A misprint in F
- V iii 144 Q|some say F|(some say)
For 'say' here see Onions, *Shakespeare Glossary*, say sb 'usu taken as the aphetic form of "assay", and=smack, flavour, or proof, sample' The word is certainly a noun

SHAKESPEARE'S 'KING LEAR'

here It looks as if Scribe E or the F compositor did not know this aphetic form, assumed that the verb 'say' was intended, took 'some say' as='some people say', and inserted brackets

In one or two places I have put stage-directions in the positions they or the corresponding directions occupy in Q and at some points I have followed Q in details of lineation and punctuation All these cases are noted in the critical apparatus

In his list of Modern Readings, Professor Dover Wilson cites some cases in which Q spells a word as we do to-day, or nearly so, and F otherwise

I 1 85	Q opulent	F opilent
I iv 4	raz'd	raiz'd (mod razed)
I iv 158	borest	boar'st
II ii 15	(corr) worsted- (uncorr) wosted-	woosted-
II ii 73	gale varie	gall varry (mod vary)
III iv 31	loopt	lop'd (mod looped)
IV 1 56	scard	scarr'd (mod scared)
IV iv 6	centurie	Centery (mod century)
IV iv 28	right	Rite
IV vii 26	restoratiō	restauration (mod restora- tion)

If we were engaged on a modernized edition we would, of course, accept the Q spellings or the modern spellings based on Q in the above list But we are not modernizing We have

said (pp 117-18) that since the Q text is a memorial reconstruction no spelling in that text can be a Shakespearian spelling except by coincidence — for in the transmission of the Q text documentary tradition was completely broken. But on the other hand a given spelling in F *may* be a Shakespearian spelling which survived from Shakespeare's original manuscript into the playhouse manuscript used by Scribe E. Scribe E *may* have altered a given Q spelling to conform with that of the playhouse manuscript even although the Q word was not wrong. Now there is no F spelling in the list just set out of which I feel able to say quite confidently that it could not possibly be a spelling correctly transferred by Scribe E from the playhouse manuscript to the quarto which he edited to serve as copy for F. We are of course dealing with theoretical possibility. I do not know that it can be considered *likely* that Scribe E altered the Q 'opulent' to 'opilent', for example. The F compositor, carrying the word in his head, may have changed 'opulent' to 'opilent' in accordance with his own pronunciation. If Scribe E did change the Q 'u' to 'i' it may have been a result of misreading of the playhouse manuscript. On the other hand, the playhouse manuscript *may* have had 'opilent' and that *may* have been Shakespeare's spelling. There is thus a theoretical justification for reading 'opilent'.

Let us look for a moment at the 'gale/gall' variant. There is a possibility (though nothing more) that in the early seventeenth century 'gall' was a genuine alternative form of 'gale'. *NED* gives one quotation which might bear this out: 1619 Z. Boyd, *Last Battell* (1629) 544 'a gall winde' (cf *ibid* 1256 'a gale winde'). *NED* points out that 'gall', 'gale', here may conceivably represent Sc *gell* = 'intense, keen, brisk'. Perhaps so, but at least we may say that it is not impossible that in *Lear* II.ii.73 F's 'gall' is the reading of the playhouse manuscript. This being so, I propose to accept it. But it may be objected that this may mislead the reader, since there is another word altogether with the same form, 'gall', a quite common word. Would it not be better to adopt the Q 'gale' and avoid

any risk of misunderstanding? But if one were to agree to do so the question would arise of where this sort of procedure was to stop. At II iii 13 both Q and F have 'president' for 'precedent'. Now Scribe E's playhouse manuscript may not have had this spelling. Scribe E may nevertheless have left it unaltered in Q, so that it got into F. But 'president' is found elsewhere for 'precedent': it is found in Q₂ *Hamlet* V ii 247 and in Q₁ *Richard II* II i 130 (both being texts printed from Shakespearian autographs¹). Even if in the case of *Lear* II iii 13 F owes the spelling 'president' to Q, that spelling is not *wrong* and it is possible that the spelling of the playhouse manuscript agreed with that of Q. Now are we to change the Q/F 'president' to 'precedent' because there is a distinct word 'president' meaning something totally different? Surely not for, if we did, it would simply mean that we were modernizing, and if we modernize one reading why not modernize the entire text? Since this edition is an old-spelling edition, I propose to keep to the spelling of the copy-text wherever that seems to me at all possible. By doing so I shall of course be printing many spellings of the compositor, of Scribe E, and of Scribe P, but some Shakespearian spellings may possibly be preserved in direct documentary descent from Shakespeare's own manuscript.

A few words remain to be said finally on my text and on the scope of the critical apparatus.

I see no reason against making the form of each character's name, or of the abbreviation of it, uniform in all his speech-headings. Thus for example in I i F has, for Lear's speech-headings, variously *Lear*, *Lea*, and *Le*. I print *Lear* constantly, and the different spellings of the speech-headings in F are not noted in the apparatus.² Except for this, all

¹ See Dover Wilson, *The Manuscript of Shakespeare's 'Hamlet'*, chap. III, and A. W. Pollard, *King Richard II: a New Quarto*, pp. 96-8.

² F varies in Edmund's speech-headings between '*Edm*' and '*Bast*'. I use the form '*Edm*' constantly: see p. 109, footnote. Similarly, where F has '*Bastard*' in stage-directions I substitute Edmund's name. But the substitution of '*Edm*' for '*Bast*' or '*Edmund*' for '*Bastard*' is noted in the apparatus.

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departures from F in my text are noted in the apparatus Q is quoted in the apparatus everywhere where there is a verbal variation between it and F Mere spelling differences between Q and F in the same words are not as a general rule noted All Q's omissions are noted, and also the variations between the uncorrected and corrected formes, and the errors in line-division. Where I accept the F punctuation in my text and Q has a different punctuation the latter is not as a general rule recorded in the apparatus But where I depart from the F punctuation both the Q and the F punctuation are quoted in the apparatus even if the Q punctuation is not accepted either

THE TRAGEDIE OF KING LEAR

THE TRAGEDIE OF KING LEAR

ACT I

SCENE I

Enter Kent, Gloucester, and Edmond

Kent I thought the King had more affected the Duke of
Albany, then *Cornwall*

Glo It did alwayes seeme so to vs But now in the di-
uision of the Kingdome, it appeares not which of the
Dukes hee valewes most, for equalities are so weigh'd, 5
that curiosity in neither can make choise of eithers
moity

Kent Is not this your Son, my Lord?

Glo His breeding Sir, hath bin at my charge I haue so
often blush'd to acknowledge him, that now I am braz'd 10
too't

Kent I cannot conceiue you

Glo Sir, this yong Fellowes mother could, wherevpon she
grew round womb'd, and had indeede (Sir) a Sonne for
her Cradle, ere she had a husband for her bed Do you 15
smell a fault?

Kent I cannot wish the fault vndone, the issue of it being
so proper

Glo But I haue a Sonne, Sir, by order of Law, some yeere
elder then this, who yet is no deerer in my account, 20
though this Knaue came something sawcily to the world

THE LEAR] THE TRAGEDIE OF | KING LEAR F

M William Shak-speare | HIS | Histone, of King Lear Q

ACT I] *Actus Primus* F Om Q

SCENE I] *Scæna Prima* F Om Q

S D *Edmond*] F *Bastard* Q

1 I] Large ornamental letter in Q, F thought] Thought Q, F

2 *Cornwall*] F *Cornwell* Q 4 Kingdome] F kingdomes Q

5 equalities] Q qualities F 6 neither] neither, Q, F

10 blush'd] F blusht Q 11 too't] F to it Q 17 it] Q it, F

19 a Sonne, Sir,] F sir a sonne Q

20 who] Q who, F

21 to] F into Q

before he was sent for yet was his Mother fayre, there was
good sport at his making, and the horson must be acknow-
ledged Doe you know this Noble Gentleman, *Edmond*?

25 *Edm* No, my Lord

Glo My Lord of Kent Remember him heereafter, as my
Honourable Friend

Edm My seruices to your Lordship

Kent I must loue you, and sue to know you better

30 *Edm* Sir, I shall study deseruing

Glo He hath bin out nine yeares, and away he shall againe
The King is comming

*Sennet Enter King Lear, Cornwall, Albany,
Gonerill, Regan, Cordelia, and attendants*

Lear Attend the Lords of France & Burgundy, Gloster

Glo I shall, my Leige

Exeunt Gloucester and Edmund

35 *Lear* Meane time we shal expresse our darker purpose
Giue me the Map there Know, that we haue diuided
In three our Kingdome and 'tis our fast intent,
To shake all Cares and Busnesse from our Age,
Conferring them on yonger strengths, while we
40 Vnburthen'd crawle toward death Our son of *Cornwal*,
And you our no lesse louing Sonne of *Albany*,
We haue this houre a constant will to publish
Our daughters seuerall Dowes, that future strife
May be preuented now The Princes, *France & Burgundy*,

25 *Edm*] F *Bast* Q So also at 28, 30

26-7 As prose in Q Divided in F at Kent] Friend

32 S D *Sennet attendants*] F *Sound a Sennet, Enter one bearing a Coronet,
then Lear, then the Dukes of Albany, and Cornwall, next Gonerill, Regan,
Cordelia, with followers* Q

33 the] F my Q 34 Leige] Q Lord F

S D *Exeunt Edmund*] Capell *Exit* F Om Q

35 shal] F will Q purpose] F purposes Q

36 Giue me] F Om Q Know, that] F know Q

37 fast] F first Q 38 from our Age] F of our state Q

39 Conferring] F Confirming Q strengths] F yeares Q

39-44 while now] F Om Q 44 Princes] F two great Princes Q

Great Riuals in our yongest daughters loue,
 Long in our Court haue made their amorous sojourne,
 And heere are to be answer'd Tell me my daughters
 (Since now we will diuest vs both of Rule,
 Interest of Territory, Cares of State)
 Which of you shall we say doth loue vs most,
 That we our largest bountie may extend
 Where Nature doth with merit challenge *Gonerill*,
 Our eldest borne, speake first

Gon Sir, I loue you more then word can weild the matter,
 Deerer then eye-sight, space, and libertie,
 Beyond what can be valewed rich or rare,
 No lesse then life, with grace, health, beauty, honor,
 As much as Childe ere lou'd, or Father found
 A loue that makes breath poore, and speech vnable
 Beyond all manner of so much I loue you

Cord (Aside) What shall *Cordelia* speake? Loue, and be silent

Lear Of all these bounds euen from this Line, to this,
 With shadowie Forrests, and with Champains rich'd
 With plenteous Riuers and wide-skirted Meades,
 We make thee Lady To thine and *Albanies* issues
 Be this perpetuall What sayes our second Daughter?
 Our deerest *Regan*, wife of *Cornwall*?

Reg I am made of that selfe-mettle as my Sister,

46 Court] Q Court, F 48-9 From F Om Q

51 we] Q we, F

52 Nature challenge] F merit doth most challenge it Q
Gonerill,] Lined as in F Q places *Gonerill* at beginning of 53

54 I] F I do Q word] F words Q the] Q y F

55 and] F or Q 56 valewed] valewed, F valued Q

57 honor,] honor F honour, Q

58 as] F a Q found] found F friend, Q

59 vnable] vnable, Q, F 61 (Aside)] Pope Om Q, F speake] F doe Q

63 shadowie] F shady Q 63-4 and with Riuers] F Om Q

64 Riuers] Riuers, F Meades,] Meades F meades, Q

65 *Albanies* issues] F *Albanies* issue Q

67 of *Cornwall*] F to *Cornwell*, speake Q

68 I] F Sir I Q that Sister] F the selfe same mettall that my sister

18 Q

- And prize me at her worth In my true heart,
 70 I finde she names my very deede of loue
 Onely she comes too short, that I professe
 My selfe an enemy to all other ioyes,
 Which the most precious square of sense possesses,
 And finde I am alone felicitate
 In your deere Highnesse loue
 75 *Cord* (Aside) Then poore *Cordelia*,
 And yet not so, since I am sure my loue's
 More ponderous then my tongue
Lear To thee, and thine hereditarie euer,
 Remaine this ample third of our faire Kingdome,
 80 No lesse in space, validitie, and pleasure
 Then that conferr'd on *Gonerill* Now our Ioy,
 Although our last and least, to whose yong loue,
 The Vines of France, and Milke of Burgundie,
 Striue to be interest What can you say, to draw
 85 A third, more opulent then your Sisters' speake
Cord Nothing my Lord
Lear Nothing?
Cord Nothing
Lear Nothing will come of nothing, speake againe
 90 *Cord* Vnhappie that I am, I cannot heaue
 My heart into my mouth I loue your Maiesty
 According to my bond, no more nor lesse

70-2 Divided as in F Divided in Q at short, | ioyes,
 71 comes too] F came Q 73 possesses] Q professes F
 74-7 Divided as in F Divided in Q at loue | sure | tongue
 75 (Aside)] Pope Om Q F *Cordelia*] F *Cord* Q
 77 ponderous] F richer Q
 81 conferr'd] F confirm'd Q *Gonerill* Now] F *Gonorill*, but now Q
 82 our yong] F the last, not least in our deere Q
 83-4 The interest] F Om Q
 84-5 What Sisters] Divided as in F Divided in Q at opulent
 84 draw] F win Q 85 opulent] F opulent Q speake] F Om Q
 87-8 From F Om Q 89 Nothing will] F How, nothing can Q
 90-2 Divided as in F As prose in Q
 92 no] F nor Q

- Lear* How, how *Cordelia*? Mend your speech a little,
Least you may marre your Fortunes
- Cord* Good my Lord,
You haue begot me, bred me, lou'd me I 95
Returne those duties backe as are right fit,
Obey you, Loue you, and most Honour you
Why haue my Sisters Husbands, if they say
They loue you all? Happily when I shall wed,
That Lord, whose hand must take my plight, shall carry 100
Halfe my loue with him, halfe my Care, and Dutie,
Sure I shall neuer marry like my Sisters,
To loue my father all
- Lear* But goes thy heart with this?
- Cord* I my good Lord
- Lear* So young, and so vntender? 105
- Cord* So young my Lord, and true
- Lear* Let it be so, thy truth then be thy dowre
For by the sacred radience of the Sunne,
The misteries of *Heccat* and the night
By all the operation of the Orbes, 110
From whom we do exist, and cease to be,
Heere I disclaime all my Paternall care,
Propinquity and property of blood,
And as a stranger to my heart and me,
Hold thee from this for euer The barbarous *Scythian*, 115
Or he that makes his generation messes

93 How, how *Cordelia*?] F Goe to, goe to, Q 94 you] F it Q
95 lou'd] F loued Q I] Lined as by Pope Prefixed to 96 in Q, F
96 Returne] returne Q, F
98-102 Divided as in F Divided in Q at all, |hand|him, |neuer (see 103 below)
99 Happily] F Happely Q
102 Sisters,] Sisters F sisters, Q
103 To all] From Q, which prints Mary all as one line Om F
To] to Q
104 thy heart with this] F this with thy heart Q my good] F good my Q
107 Let] F Well let Q dowre] F dower Q
109 misteries] mistresse Q miseries F1 mysteries F2 night] F might Q
116-18 Divided as in F Divided in Q at generation|appetite|relieued

I I THE TRAGEDIE OF KING LEAR

To gorge his appetite, shall to my bosome
Be as well neighbour'd, pittied, and releu'd,
As thou my sometime Daughter

Kent Good my Liege —

120 *Lear* Peace *Kent*,

Come not betweene the Dragon and his wrath,
I lou'd her most, and thought to set my rest
On her kind nursery Hence and avoid my sight
So be my graue my peace, as here I giue
125 Her Fathers heart from her, call *France*, who stirres?
Call *Burgundy*, *Cornwall*, and *Albante*,
With my two Daughters Dowres, digest the third,
Let pride, which she cals plainnesse, marry her
I doe inuest you ioyntly with my power,
130 Preheminnence, and all the large effects
That troope with Maiesty Our selfe by Monthly course,
With reseruatiō of an hundred Knights,
By you to be sustain'd, shall our abode
Make with you by due turne, onely we shall retaine
135 The name, and all th'additiō to a King the Sway,
Reuennew, Execution of the rest,
Beloued Sonnes be yours, which to confirme,
This Coronet part betweene you

Kent Royall *Lear*,

Whom I haue euer honor'd as my King,
140 Lou'd as my Father, as my Master follow'd,
As my great Patron thought on in my praers —

Lear The bow is bent & drawne, make from the shaft

117 to my bosome] F Om Q

119 Liege —] liege — Rowe Liege Q, F

120 Lined as in F Prefixed to 121 in Q 126 *Burgundy*,] *Burgundy*, Q, F

127 Dowres] F dower Q the] F this Q

129 with] F in Q

134 turne,] turne, F turnes, Q shall] F still Q

135 th'additiō] F the additions Q

135-6 Divided as in F Divided in Q at King,

138 betweene] F betwixt Q

141 praers —] prayers — Rowe praers F prayers Q

Kent Let it fall rather, though the forke inuade
 The region of my heart, be *Kent* vnmanly
 When *Lear* is mad, what wouldst thou do old man? 145
 Think'st thou that dutie shall haue dread to speake,
 When power to flattery bowes? To plainnesse honour's
 When Maiesty stoops to folly, reserue thy state, [bound,
 And in thy best consideration checke
 This hideous rashnesse, answere my life my iudgement 150
 Thy yongest Daughter do's not loue thee least,
 Nor are those empty hearted, whose low sounds
 Reuerbe no hollownesse

Lear *Kent*, on thy life no more

Kent My life I neuer held but as a pawne
 To wage against thine enemies, nor feare to loose it, 155
 Thy safety being motiue

Lear Out of my sight

Kent See better *Lear*, and let me still remaine
 The true blanke of thine eie

Lear Now by *Apollo*,

Kent Now by *Apollo*, King

Thou swear'st thy Gods in vaine

Lear O Vassall! Miscreant 160

Alb }
Corn } Deare Sir forbear

143-51 Divided as in F, apart from 147 which F prints as two lines divided at bowes? Divided in Q at rather, [heart,] is man, [dutie] bowes, [folly,] consideration [life] least,

144 vnmanly] Q vnmanly, F

145 mad] F man Q wouldst] F4 wouldst Ff 1-3 wilt Q

148 stoops] Q falls F reserue thy state] F Reuerse thy doome Q

150 life] Q life, F 152 sounds] F sound Q

153 Reuerbe] F Reuerbs Q 154 a] Q Om F

155 thine] F thy Q nor] Q nere F 156 motiue] F the motiue Q

159 *Lear*] Q *Kear* F *Kent*] Q *Lent* F

159-60 Now by *Apollo*, King vaine] Divided as in F Q prints as one line

160 swear'st] F2 swear st F1 swearest Q

O Vassall! Miscreant] F Vassall, recreant Q

161 From F Om Q *Alb* }
Corn } *Alb* Cor F

- Kent* Kill thy Physition, and thy fee bestow
 Vpon the foule disease, reuoke thy guift,
 Or whil'st I can vent clamour from my throate,
 Ile tell thee thou dost euill
- 165 *Lear* Heare me recreant,
 On thine allegiance heare me,
 That thou hast sought to make vs breake our vow,
 Which we durst neuer yet, and with strain'd pride,
 To come betwixt our sentence, and our power,
 170 Which, nor our nature, nor our place can beare,
 Our potencie made good, take thy reward
 Fiue dayes we do allot thee for prouision,
 To shield thee from disasters of the world,
 And on the sixt to turne thy hated backe
 175 Vpon our kingdome, if on the tenth day following,
 Thy banisht trunke be found in our Dominions,
 The moment is thy death, away By *Iupiter*,
 This shall not be reuok'd
- Kent* Fare thee well King, sith thus thou wilt appeare,
 180 Freedome liues hence, and banishment is here,
 The Gods to their deere shelter take thee Maid,
 That iustly think'st, and hast most rightly said
 And your large speeches, may your deeds approue,
 That good effects may spring from words of loue
- 162-5 Kill euill] Divided as in F Divided in Q at Physicion, [disease, |
 clamour] euill
 162 Kill] F Doe, kill Q thy fee] F the fee Q
 163 guift] F doome Q
 165-6 Heare me,] Divided as by Capell One line in Q, F
 me recreant, [On thine] me recreant, on thine F me, on thy Q
 167 That] F Since Q vow] Q vowes F
 168 strain'd] F straid Q
 169 betwixt] F betweene Q sentence] Q sentences F
 172 Fiue] F Foure Q 173 disasters] F diseases Q
 174 sixt] F fift Q 178 reuok'd] reuok'd, F reuokt Q
 179 Fare] F Why fare Q sith] F since Q
 180 Freedome] F Friendship Q
 181 deere shelter] F protection Q thee] F the Q
 182 iustly think'st] F rightly thinks Q rightly] F iustly Q

Thus *Kent*, O Princes, bids you all adew, 185
Hee'l shape his old course, in a Country new *Exit*

*Flourish Enter Gloster with France,
and Burgundy, Attendants*

Glo Heere's *France* and *Burgundy*, my Noble Lord

Lear My Lord of *Burgundie*,
We first addresse toward you, who with a King
Hath riuald for our Daughter, what in the least 190
Will you require in present Dower with her,
Or cease your quest of Loue?

Burg Most Royall Maiesty,
I craue no more then hath your Highnesse offer'd,
Nor will you tender lesse?

Lear Right Noble *Burgundy*,
When she was deare to vs, we did hold her so, 195
But now her price is fallen Sir, there she stands,
If ought within that little seeming substance,
Or all of it with our displeasure piec'd,
And nothing more may fitly like your Grace,
Shee's there, and she is yours

Burg I know no answer 200

Lear Will you with those infirmities she owes,
Vnfriended, new adopted to our hate,
Dow'rd with our curse, and stranger'd with our oath,
Take her or leaue her?

Burg Pardon me Royall Sir,

186 *Exit*] F Om Q

SD *Flourish Attendants*] F *Enter France and Burgundie with Gloster* Q

187 *Glo*] *Glost* Q *Cor* F

188-98 Divided as in F Divided in Q at you,|daughter,|present|loue?|then
what|lesse?|to (with 'vs' tucked up)|fallen,|little|peece'st,

188 Lord] F L Q *Burgundie*] *Burgundie* Q *Burgundie* F

189 toward] F towards Q a] Q this F 192 Most] F Om Q

193 hath] F what Q 199 more] F else Q

201 Will] F Sir will Q 203 Dow'rd] F Couered Q

204 or] Q or, F her?] Rowe her Q, F

204-5 Pardon conditions] Divided as in F Divided in Q at vp|conditions

205 Election makes not vp on such conditions
Lear Then leaue her sir, for by the powre that made me,
 I tell you all her wealth For you great King,
 I would not from your loue make such a stray,
 To match you where I hate, therefore beseech you
 210 T'auert your liking a more worthier way,
 Then on a wretch whom Nature is asham'd
 Almost t'acknowledge hers

Fra This is most strange,
 That she whom euen but now, was your best object,
 The argument of your praise, balme of your age,
 215 The best, the deerest, should in this trice of time
 Commit a thing so monstrous, to dismantle
 So many folds of fauour sure her offence
 Must be of such vnnaturall degree,
 That monsters it Or your fore-voucht affection
 220 Falne into taint which to beleue of her
 Must be a faith that reason without miracle
 Should neuer plant in me

Cord I yet beseech your Maiesty,
 If for I want that glib and oylie Art,
 To speake and purpose not, since what I well intend,
 225 Ile do't before I speake, that you make knowne
 It is no vicious blot, murther, or foulennesse,
 No vnchaste action or dishonoured step

205 on] On Q in F

210 T'auert] F To auert Q

212 t'acknowledge] F to acknowledge Q

212-18 This degree,] Divided as in F Divided in Q at now|praise,
 deerest,|thing,|fauour,|degree,

213 whom] F that Q best] Q Om F

215 The best, the] F most best, most Q

219 your fore-voucht affection] F you for voucht affections Q

220 Falne] Q Fall F taint] taint, Q, F

222 Should] F Could Q Maiesty,] Maiesty F Maiestie, Q

224 well] Q will F intend] F entend Q

225 make knowne] F may know Q 226 murther] F murder Q

227 vnchaste] F vncleane Q

That hath depriu'd me of your Grace and fauour,
 But euen for want of that, for which I am richer,
 A still soliciting eye, and such a tongue, 230
 That I am glad I haue not, though not to haue it,
 Hath lost me in your liking

Lear Better thou
 Had'st not beene borne, then not t'haue pleas'd me better

Fra Is it but this? A tardinesse in nature,
 Which often leaues the history vnspoke 235
 That it intends to do my Lord of *Burgundy*,
 What say you to the Lady? Loue's not loue
 When it is mingled with regards, that stands
 Aloofe from th'intire point, will you haue her?
 She is herselfe a Dowrie

Burg Royall King, 240
 Giue but that portion which your selfe propos'd,
 And here I take *Cordelia* by the hand,
 Dutchesse of *Burgundie*

Lear Nothing, I haue sworne, I am firme

Burg I am sorry then you haue so lost a Father, 245
 • That you must loose a husband

Cord Peace be with *Burgundie*,

229 richer] F rich Q 231 That] F As Q

232 Better] F Goe to, goe to, better Q

232-3 Better better] Divided as by Pope F divides at had'st,, Q divides
 at borne,

233 Had'st] had'st, F hadst Q not beene] Not beene F not bin Q
 r'haue] t haue F to haue Q The F comma after 'had'st' is actually the
 apostrophe after 't' which has slipped into the line above

234 but] F no more but Q

235-8 Divided as in F Divided in Q at to (with 'do,' tucked down)|Lady'
 that (with 'stads' tucked down)

235 Which] F That Q 237 Loue's] F Loue is Q

238 regards] F respects Q 239 th'intire] F the intire Q

240 a Dowrie] F and dowre Q

240-3 Royall *Burgundie*] Divided as in F Divided in Q at portion|
Cordelia|*Burgundie*,

240 Royall King] Royall King F Royall *Leir* Q

244 I am firme] F Om Q

246-8 Peace wife] Divided as in F Divided in Q at respects|wife

Since that respect and Fortunes are his loue,
I shall not be his wife

250 *Fra* Fairest *Cordelia*, that art most rich being poore,
Most choise forsaken, and most lou'd despis'd,
Thee and thy vertues here I seize vpon,
Be it lawfull I take vp what's cast away
Gods, Gods! 'Tis strange, that from their cold'st neglect
My Loue should kindle to enflam'd respect
255 Thy dowrelesse Daughter King, throwne to my chance,
Is Queene of vs, of ours, and our faire *France*
Not all the Dukes of watrish *Burgundy*,
Can buy this vnpriz'd precious Maide of me
Bid them farewell *Cordelia*, though vnkinde,
260 Thou loosest here a better where to finde

Lear Thou hast her *France*, let her be thine, for we
Haue no such Daughter, nor shall euer see
That face of hers againe, therefore be gone,
Without our Grace, our Loue, our Benizon
Come Noble *Burgundie*

*Flourish Exeunt Lear, Burgundy, Cornwall,
Albany, Gloster, and Attendants*

265 *Fra* Bid farwell to your Sisters
Cord The Iewels of our Father, with wash'd eies
Cordelia leaues you, I know you what you are,
And like a Sister am most loth to call
Your faults as they are named Loue well our Father.
270 To your professed bosomes I commit him,

247 respect and Fortunes] F respects|Of fortune Q
254 enflam'd] F inflam'd Q 255 my] F thy Q 257 of] F in Q
258 Can] F Shall Q
261 for we] Lined as in F Prefixed to 262 in Q
265 Come *Burgundie*] Lined as in F Appended to 264 in Q
S D *Flourish*] F Om Q
Exeunt Attendants] Capell *Exeunt F Exit Lear and Burgundie* Q
266-9 Divided as in F Divided in Q at father,|what (with 'you are,' tucked
up)|faults|Father,
266 wash'd] F washt Q 269 Loue] F vse Q

But yet alas, stood I within his Grace,
I would prefer him to a better place,
So farewell to you both

Reg Prescribe not vs our dutie

Gon Let your study

Be to content your Lord, who hath receiue'd you 275
At Fortunes almes, you haue obedience scanted,
And well are worth the want that you haue wanted

Cord Time shall vnfold what plighted cunning hides,
Who couers faults, at last with shame derides
Well may you prosper

Fra Come my faire *Cordelia* 280

Exeunt France and Cordelia

Gon Sister, it is not little I haue to say, of what most neerely
appertaines to vs both, I thinke our Father will hence
to night

Reg That's most certaine, and with you next moneth with vs

Gon You see how full of changes his age is, the obseruation 285
we haue made of it hath not beene little, he alwaies lou'd
our Sister most, and with what poore iudgement he hath
now cast her off, appeares too grossely

Reg 'Tis the infirmity of his age, yet he hath euer but slenderly
knowne himselfe 290

Gon The best and soundest of his time hath bin but rash, then
must we looke from his age, to receiue not alone the im-

274 *Reg*] *Regn* F *Gonorill* Q dutie] F duties Q

Gon] F *Regan* Q

274-6 Let scanted,] Divided as in F Divided in Q at Lord,|almes,
scanted,

277 want] F worth Q 278 plighted] F pleated Q

279 with shame] F shame them Q

280 my] F Om Q

S D *Exeunt*] F3 *Exit* Q, Ff 1-2 *Cordelia*] *Cor* F *Cord* Q

281-3 As prose first in Capell As verse in Q, F, divided at say,|both,|night

281 little] F a little Q of] Of Q, F 286 not] Q Om F

288 grossely] F grosse Q

292 from receiue] F to receiue from his age Q

292-3 imperfections] F imperfection Q

I II THE TRAGEDIE OF KING LEAR

perfections of long ingrafted condition, but therewithall
the vnruely way-wardnesse, that infirme and cholericke
295 yeares bring with them
Reg Such vnconstant starts are we like to haue from him, as
this of *Kents* banishment
Gon There is further complement of leaue-taking betweene
France and him, pray you let vs hit together, if our Father
300 carry authority with such disposition as he beares, this
last surrender of his will but offend vs.
Reg We shall further thinke of it
Gon We must do something, and i'th'heate *Exeunt*

SCENE II

Enter Edmond

Edm Thou Nature art my Goddesse, to thy Law
My seruices are bound, wherefore should I
Stand in the plague of custome, and permit
The curiosity of Nations, to depriue me?
5 For that I am some twelue, or fourteene Moonshines
Lag of a Brother? Why Bastard? Wherefore base?
When my Dimensions are as well compact,
My minde as generous, and my shape as true
As honest Madams issue? Why brand they vs

293 ingrafted] F ingrafted Q 294 the] F Om Q
296 *Reg*] F *Rag* Q
299 pray hit] pray you let vs sit F pray lets hit Q
300 disposition] F dispositions Q
302 *Reg*] F *Ragan* Q of it] F on't Q
303 i'th'] F i'th Q

SCENE II] *Scena Secunda* F Om Q

S D *Enter Edmond*] *Enter Bastard* F *Enter Bastard Solus* Q

1-26 Divided as in F As prose in Q

1 *Edm*] *Bast* Q, F So in his speech-headings throughout the scene in Q,
except at 36 which see below, and in F, except for his last three speeches
which are headed *Edm*

7 Dimensions] F dementions Q

With Base? With basenes? Bastardie? Base, Base? 10
 Who in the lustie stealth of Nature, take
 More composition, and fierce qualitie,
 Then doth within a dull stale tyred bed
 Goe to th'creating a whole tribe of Fops
 Got 'twene a sleepe, and wake? Well then, 15
 Legitimate *Edgar*, I must haue your land,
 Our Fathers loue, is to the Bastard *Edmond*,
 As to th'legitimate fine word Legitimate
 Well, my Legittimate, if this Letter speed,
 And my inuention thrue, *Edmond* the base 20
 Shall top th'Legitimate I grow, I prosper
 Now Gods, stand vp for Bastards

Enter Gloucester

Glo Kent banish'd thus? and France in choller parted?
 And the King gone to night? Prescrib'd his powre,
 Confin'd to exhibition? All this done 25
 Vpon the gad? *Edmond*, how now? What newes?
Edm So please your Lordship, none
Glo Why so earnestly seeke you to put vp that Letter?
Edm I know no newes, my Lord
Glo What Paper were you reading? 30
Edm Nothing my Lord
Glo No? what needed then that terrible dispatch of it into
 your Pocket? The quality of nothing, hath not such
 neede to hide it selfe Let's see come, if it bee nothing,
 I shall not neede Spectacles 35

10 With Base? Base? With Base? With basenes Barstadiē? Base, Base? F
 with base, base bastardiē? Q
 13 dull stale tyred] F stale dull lyed Q
 14 th'creating] F the creating of Q
 15 then,] F the Q
 18 th'] F the Q fine word Legitimate] F Om Q
 21 top th'] tooth? Q to'th' F top the Edwards, Capell
 23 banish'd] F banisht Q
 24 Prescrib'd] F subscribd Q 28 that] Q þ] F
 32 needed] F needes Q terrible] F terribe Q

I II THE TRAGEDIE OF KING LEAR

Edm I beseech you Sir, pardon mee, it is a Letter from
my Brother, that I haue not all ore-read, and for so
much as I haue perus'd, I finde it not fit for your
ore-looking

40 *Glo* Giue me the Letter, Sir

Edm I shall offend, either to detaine, or giue it the Contents,
as in part I vnderstand them, are too blame

Glo Let's see, let's see

Edm I hope for my Brothers iustification, hee wrote this but
45 as an essay, or taste of my Vertue

Glo reads *This policie, and reuerence of Age, makes the world
bitter to the best of our times keepes our Fortunes from
vs, till our oldnesse cannot rellish them I begin to finde
an idle and fond bondage, in the oppression of aged tyranny,
who swayes not as it hath power, but as it is suffer'd Come
50 to me, that of this I may speake more If our Father
would sleepe till I wak'd him, you should enioy halfe
his Reuennue for euer, and lue the beloued of your Brother
Edgar*

55 *Hum?* Conspiracy? Sleepe till I wak'd him, you should
enioy halfe his Reuennue my Sonne *Edgar*, had hee a
hand to write this? A heart and braine to breede it in?
When came you to this? Who brought it?

Edm It was not brought mee, my Lord, there's the cunning
60 of it I found it throwne in at the Casement of my
Closset

36-9 No speech-heading in Q uncorr, 36 not inset, divided at that|not|liking

Speech-heading *Ba* in Q corr, 36 inset, divided at brother,|it|liking

37 and] F Om Q 39 ore-looking] F liking Q

41-2 As prose in Q As verse in F, divided at it|them,|blame

41 the] Q The F 42 are] Q Are F

46 reads] F Om Q, which has S D *A Letter* after vertue

46-53 Ital in F, rom in Q

46 and reuerence] F Om Q

52 wak'd] F wakt Q enioy] F inioy Q

54 Edgar] F *Edgar* Q 55 Sleepe] F slept Q

wak'd] wakt Q wake F

58 you to this] F this to you Q

Glo You know the character to be your Brothers?

Edm If the matter were good my Lord, I durst swear it were his but in respect of that, I would faine thinke it were not 65

Glo It is his?

Edm It is his hand, my Lord but I hope his heart is not in the Contents

Glo Has he neuer before sounded you in this busines?

Edm Neuer my Lord But I haue heard him oft maintaine it to be fit, that Sonnes at perfect age, and Fathers declin'd, the Father should bee as Ward to the Son, and the Sonne manage his Reuennue 70

Glo O Villain, villain his very opinion in the Letter Abhorred Villaine, vnnaturall, detested, brutish Villaine, worse then brutish Go sirrah, seeke him Ile apprehend him Abhominable Villaine, where is he? 75

Edm I do not well know my Lord If it shall please you to suspend your indignation against my Brother, til you can deriue from him better testimony of his intent, you shold run a certaine course where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your owne Honor, and shake in peeces, the heart of his obedience I dare pawne downe my life for him, that he hath writ this to feele my affection to your Honor, & to no other pretence of danger 80 85

Glo Thinke you so?

Edm If your Honor iudge it meete, I will place you where you shall heare vs conferre of this, and by an Auricular assurance haue your satisfaction, and that without any further delay, then this very Euening 90

66 his] Q his F 69 Has] F Hath Q before] F heretofore Q

70 heard him oft] F often heard him Q

71 declin'd] F declining Q 72 the Father] F his father Q

73 his] F the Q 76 sirrah] F sir Q Ile] F I Q

78 Lord] Lord, Q L F 80 his] F this Q

85 that he hath writ] F he hath wrote Q 86 other] F further Q

89 Auricular] F aurigular Q

I II THE TRAGEDIE OF KING LEAR

Glo He cannot bee such a Monster

Edm Nor is not, sure

95 *Glo* To his father, that so tenderly and intirely loues him, heauen
and earth! *Edmond* seeke him out winde me into him, I
pray you frame the Businesse after your owne wisdom
I would vnstate my selfe, to be in a due resolution

Edm I will seeke him Sir, presently conuey the businesse as
I shall find meanes, and acquaint you withall

100 *Glo* These late Eclipses in the Sun and Moone portend no
good to vs though the wisdom of Nature can reason it
thus, and thus, yet Nature finds it selfe scourg'd by the
sequent effects Loue cooles, friendship falls off, Brothers
diuide In Cities, mutinies, in Countries, discord, in
105 Pallaces, Treason, and the Bond crack'd, 'twixt Sonne
and Father This villaine of mine comes vnder the pre-
diction, there's Son against Father, the King fals from
byas of Nature, there's Father against Childe We haue
seene the best of our time Machinations, hollownesse,
110 treacherie, and all ruinous disorders follow vs disquietly
to our Graues Find out this Villain, *Edmond*, it shall lose
thee nothing, do it carefully and the Noble & true-hearted
Kent banish'd, his offence, honesty 'Tis strange *Exit*

Edm This is the excellent foppery of the world, that when
115 we are sicke in fortune, often the surfets of our own be-
hauour, we make guilty of our disasters, the Sun, the
Moone, and Starres, as if we were villaines on necessitie,

93-5 *Edm* Nor earth! From Q Om F 93 not,] not Q

96 the] F your Q 98 will] F shall Q 99 find] F see Q

101 it] F Om Q 104 discord] F discords Q

104-5 in Pallaces] F Pallaces Q 105 and] F Om Q crack'd] F
crackt Q 'twixt] F betweene Q

106-11 This Graues] From F Om Q

106-7 prediction,] prediction, F 107 Father,] Father, F

111 Villain,] Villain F villaine Q

113 banish'd] F banisht Q honesty] F honest Q
'Tis] F strange Q *Exit*] F Om Q

115 surfets] F surfest Q

117 Starres] F the Starres Q on] F by Q

Fooles by heauenly compulsion, Knaues, Theeues, and
 Treachers by Sphericall predominance, Drunkards, Lyars,
 and Adulterers by an inforc'd obedience of Planatary in- 120
 fluence, and all that we are euill in, by a diuine thrust-
 ing on An admirable euasion of Whore-master man, to
 lay his Goatish disposition to the charge of a Starre My
 father compounded with my mother vnder the Dragons
 taile, and my Natiuity was vnder *Vrsa Maior*, so that it 125
 followes, I am rough and Leacherous Fut, I should haue
 bin that I am, had the maidenliest Starre in the Firma-
 ment twinkled on my bastardizing *Edgar*,

Enter Edgar

Pat he comes like the Catastrophe of the old Comedie
 my Cue is villanous Melancholly, with a sighe like *Tom o'* 130
 Bedlam — O these Eclipses do portend these diuisions
 Fa, Sol, La, Me

Edg How now Brother *Edmond*, what serious contemplation
 are you in?

Edm I am thinking Brother of a prediction I read this other 135
 day, what should follow these Eclipses

Edg Do you busie your selfe with that?

Edm I promise you, the effects he writes of, succede
 vnhappyly, as of vnnaturalnesse betweene the child and

- 119 Treachers] F Trecherers Q Sphericall] F spirituall Q
 predominance,] Q predominance F
 120 inforc'd] F enforst Q 120-1 influence,] Q influence, F
 122 Whore-master man] whoremaster man Q Whore-master-man F
 123 to] Q on F a Starre] a Starre, F Starres Q
 126 Fut,] Q Om F
 127 maidenliest] Maidenliest F3 maidenlest Q, Ff 1-2 in] F of Q
 128 bastardizing] F bastardy Q *Edgar,*] *Edgar,* Q Om F
 S D Placed as in F In margin in Q, which has no break in the speech
 129 Pat] F and out Q
 130 my Cue] F mine Q sighe] F sith Q *Tom o'*] F them of Q
 132 Fa, Sol, La, Me] F Om Q 137 with] F about Q
 138 writes] F writ Q 139 vnhappyly,] Q vnhappyly F
 139-45 as Astronomically] From Q Om F, which prints vnhappyly in a
 line by itself and When (146) in a new line

I II THE TRAGEDIE OF KING LEAR

- 140 the parent, death, dearth, dissolutions of ancient amities,
diuisions in state, menaces and maledictions against
King and nobles, needles diffidences, banishment of
friends, dissipation of Cohorts, nuptial breaches, and I
know not what
- 145 *Edg* How long haue you beene a sectary Astronomically?
Edm When saw you my Father last?
Edg The night gone by
Edm Spake you with him?
Edg I, two houres together
- 150 *Edm* Parted you in good termes? Found you no displeasure
in him, by word, nor countenance?
Edg None at all
Edm Bethink your selfe wherein you may haue offended him
and at my entreaty forbear his presence, vntill some
155 little time hath qualified the heat of his displeasure,
which at this instant so rageth in him, that with the
mischiefe of your person, it would scarcely alay
Edg Some Villaine hath done me wrong
Edm That's my feare, I pray you haue a continent forbear-
160 ance till the speed of his rage goes slower and as I
say, retire with me to my lodging, from whence I will
fitly bring you to heare my Lord speake pray ye goe,
there's my key if you do stirre abroad, goe arm'd
Edg Arm'd, Brother?
- 165 *Edm* Brother, I aduise you to the best, I am no honest man,
if ther be any good meaning toward you I haue told
you what I haue seene, and heard But faintly Nothing
like the image, and horror of it, pray you away

143 friends] friēds Q 146 *Edm*] *Bast* Q Om F
When] F Come, come, when Q 147 The] F Why, the Q
149 I] F Om Q 151 nor] F or Q 152 all] Q all, F
154 entreaty] F intreate Q vntill] F till Q
157 person] F parson Q scarcely] F scarce Q
159, 165, 170 *Edm*] F *Bast* Q (at 159 and 170 no heading at 165)
159-64 I Brother?] F Om Q
165 best,] F best, goe arm'd, Q 166 toward] F towards Q

THE TRAGEDIE OF KING LEAR I III

Edg Shall I heare from you anon?
Edm I do serue you in this busnesse *Exit Edgar* 170
 A Credulous Father, and a Brother Noble,
 Whose nature is so farre from doing harmes,
 That he suspects none on whose foolish honestie
 My practises ride easie I see the busnesse
 Let me, if not by birth, haue lands by wit, 175
 All with me's meete, that I can fashion fit *Exit*

SCENE III

Enter Gonerill, and Steward

Gon Did my Father strike my Gentleman for chiding of his
 Foole?
Stew I Madam
Gon By day and night, he wrongs me, euery howre
 He flashes into one grosse crime, or other, 5
 That sets vs all at ods Ile not endure it,
 His Knights grow riotous, and himselfe vpbraides vs
 On euery trifle When he returnes from hunting,
 I will not speake with him, say I am sicke,
 If you come slacke of former seruices, 10
 You shall do well, the fault of it Ile answer
Stew He's comming Madam, I heare him
Gon Put on what weary negligence you please,
 You and your Fellowes I'de haue it come to question,

170 *Exit Edgar*] *Exit Edgar* Q1, placed here *Exit Edgar* Q2, placed after
 169 *Exit* F, placed after 169

SCENE III] *Scena Tertia* F Om Q

S D *Steward*] F *Gentleman* Q

3 *Stew*] *Ste* F *Gent* Q So throughout the scene I] F Yes Q

4-5 Divided as in F Divided in Q at me,|other

6 endure] F indure Q

7 vpbraides] F obrayds Q

8 from hunting] Q from hunting F

13-16 Put one,] Divided as in F As prose in Q

14 Fellowes] F fellow seruants Q to] F in Q

I IV THE TRAGEDIE OF KING LEAR

15 If he distaste it, let him to my Sister,
 Whose mind and mine I know in that are one,
 Not to be ouerrul'd, idle old man
 That still would manage those authorities
 That hee hath giuen away, now by my life
 20 Old fooles are babes again, & must be vs'd
 With checkes as flatteries, when they are seene abusd,
 Remember what I haue said

Stew Well Madam

Gon And let his Knights haue colder looks among you
 What growes of it no matter, aduise your fellowes so,
 25 I would breed from hence occasions, and I shall,
 That I may speake, Ile write straight to my Sister
 To hold my course, prepare for dinner *Exeunt*

SCENE IV

Enter Kent

Kent If but as well I other accents borrow,
 That can my speech defuse, my good intent
 May carry through it selfe to that full issue
 For which I raiz'd my likenesse Now banisht *Kent*,
 5 If thou canst serue where thou dost stand condemn'd

15 distaste] F dislike Q my] F our Q
 17 21 From Q, which prints as prose, without initial capitals to the lines As
 verse first in Theobald Om F
 22 Remember said] Lined as in F As prose in Q
 haue said] F tell you Q Well] F Very well Q
 23-4 Divided as by Capell As prose in Q, F, without initial capitals to the lines
 25-6 I would speake,] From Q Om F Divided as by Capell As prose
 in Q 26 That] that Q
 26 7 Ile dinner] Divided as by Hanmer As prose in Q, F,
 27 To] to Q, F course] F very course Q
 prepare] F goe prepare Q *Exeunt*] F *Exit* Q

SCENE IV] *Scena Quarta* F Om Q

1-7 Divided as in F As prose in Q

1 well] Q will F 4 raiz'd] F raz'd Q

THE TRAGEDIE OF KING LEAR I IV

So may it come, thy Master whom thou lou'st,
Shall find thee full of labours

Hornes within Enter Lear and Knights

Lear Let me not stay a 1ot for dinner, go get it ready how
now, what art thou?

Kent A man Sir

10

Lear What dost thou professe? What would'st thou with vs?

Kent I do professe to be no lesse then I seeme, to serue
him truely that will put me in trust, to loue him that
is honest, to conuerse with him that is wise and saies
little, to feare iudgement, to fight when I cannot choose,
and to eate no fish

15

Lear What art thou?

Kent A very honest hearted Fellow, and as poore as the
King

Lear If thou be'st as poore for a subiect, as he is for a King,
thou art poore enough What wouldst thou?

20

Kent Seruice

Lear Who wouldst thou serue?

Kent You

Lear Do'st thou know me fellow?

25

Kent No Sir, but you haue that in your countenance, which
I would faine call Master

Lear What's that?

Kent Authority

Lear What seruices canst thou do?

30

Kent I can keepe honest counsaile, ride, run, marre a curious
tale in telling it, and deliuer a plaine message bluntly
that which ordinary men are fit for, I am qualified in,
and the best of me, is Dilligence

6 So come,] F Om Q lou'st] F louest Q

7 thee] F the Q labours] F labour Q

S D *Hornes Knights*] *Hornes within Enter Lear and Attendants* F *Enter*
Lear Knights, added to F S D after *Lear*(,) by Rowe

8-9 how now] how|now Q hownow F

20 be'st] F be Q he is] Q hee's F 21 thou art] F thar't Q

30 thou] F Om Q

I IV THE TRAGEDIE OF KING LEAR

- 35 *Lear* How old art thou?
Kent Not so young Sir to loue a woman for singing, nor so
old to dote on her for any thing I haue yeares on my
backe forty eight
Lear Follow me, thou shalt serue me, if I like thee no
40 worse after dinner, I will not part from thee yet Dinner
ho, dinner, where's my knaue? my Foole? Go you and
call my Foole hither

Exit first Knight Enter Steward

You you Sirrah, where's my Daughter?
Stew So please you — *Exit*
45 *Lear* What saies the Fellow there? Call the Clot-pole
backe [*Exit second Knight*] wher's my Foole? Ho, I
thinke the world's asleepe, [*Re-enter second Knight*] how
now? Where's that Mungrell?
2 *Kn* He saies my Lord, your Daughter is not well
50 *Lear* Why came not the slaue backe to me when I call'd
him?
2 *Kn* Sir, he answered me in the roundest manner, he
would not
Lear He would not?
55 2 *Kn* My Lord, I know not what the matter is, but to
my iudgement your Highnesse is not entertain'd with that
Ceremonious affection as you were wont, theres a great
abatement of kindnesse appeares as well in the generall
dependants, as in the Duke himselfe also, and your
60 Daughter

36 Sir] F Om Q 39 me,] Rowe me, F mee, Q
42 S D *Exit first Knight*] *Exit an Attendant* Dyce Om Q, F
Enter Steward] Placed as by Capell Placed after 43 in Q, F
43 You you] F you Q 44 *Exit*] F Om Q
45 Clot-pole] F clat-pole Q 46 S D *Exit a Knight* Dyce Om Q, F
47 S D *Re-enter Knight* Dyce Om Q, F
49 2 *Kn*] *Knigh* F *Kent* Q Daughter] daughter Q Daughters F
52 2 *Kn*] *Knigh* F *seruant* Q So also at 62 54 He] F A Q
55 2 *Kn*] *Knigh* F *seruant* Q So also at 71
58 of kindnesse] F Om Q

Lear Ha? Saist thou so?

2 *Kn* I beseech you pardon me my Lord, if I bee mistaken,
for my duty cannot be silent, when I thinke your High-
nesse wrong'd

Lear Thou but remembrest me of mine owne Conception, I 65
haue perceued a most faint neglect of late, which I haue
rather blamed as mine owne iealous curiositie, then as a
very pretence and purpose of vnkindnesse, I will looke
further intoo't but where's my Foole? I haue not seene
him this two daies 70

2 *Kn* Since my young Ladies going into *France* Sir, the
Foole hath much pined away

Lear No more of that, I haue noted it well, goe you and tell
my Daughter, I would speake with her [*Exit second*
Knight] Goe you call hither my Foole, [*Exit third Knight* 75
Enter Steward] Oh you Sir, you, come you hither Sir,
who am I Sir?

Stew My Ladies Father

Lear My Ladies Father? my Lords knaue, you whorson dog,
you slaue, you curre 80

Stew I am none of these my Lord, I beseech your pardon

Lear Do you bandy lookes with me, you Rascall?
[*Striking him*]

Stew Ile not be strucken my Lord

Kent Nor tript neither, you base Foot-ball plaier
[*Tripping up his heels*]

Lear I thanke thee fellow Thou seru'st me, and Ile loue 85
thee

68 purpose] F purport Q 69 my] F this Q 73 well] F Om Q

74-5 S D *Exit an Attendant* Dyce Om Q, F

75-6 *Exit third Knight*] *Exit an attendant* Dyce Om Q, F

Enter Steward] F, after 77 Placed as by Johnson Om Q

76 you Sir, you] F you sir, you sir Q hither Sir] F hither Q

81 As one line in Q Divided in F at Lord, [pardon these] F this Q
your pardon] F you pardon me Q

82 S D Rowe Om Q, F 83 strucken] F struck Q

84 S D Rowe Om Q, F

85-6 As one line in Q Divided in F at fellow |thee

I IV THE TRAGEDIE OF KING LEAR

- Kent* Come sir, arise, away, Ile teach you differences away,
away, if you will measure your lubbers length againe,
tarry, but away, goe too, haue you wisdom, [*Exit*
90 *Steward*] so
- Lear* Now my friendly knaue I thanke thee, [*Enter first and*
third Knights with Foole] there's earnest of thy seruice
- Foole* Let me hire him too, here's my Coxcombe
- Lear* How now my pretty knaue, how dost thou?
- 95 *Foole* Sirrah, you were best take my Coxcombe
- Kent* Why Foole?
- Foole* Why? for taking ones part that's out of fauour, nay,
& thou canst not smile as the wind sits, thou'lt catch
colde shortly, there take my Coxcombe, why this fellow
100 ha's banish'd two on's Daughters, and did the third a
blessing against his will, if thou follow him, thou must
needs weare my Coxcombe How now Nunckle? would I
had two Coxcombes and two Daughters
- Lear* Why my Boy?
- 105 *Foole* If I gaue them all my liuing, I'd keepe my Cox-
combes my selfe, there's mine, beg another of thy
Daughters
- Lear* Take heed Sirrah, the whip
- Foole* Truth's a dog must to kennell, hee must bee whipt
110 out, when the Lady Brach may stand by'th'fire and
stinke

- 87 arise, away,] F Om Q
88 lubbers length againe,] F, Q corr lubbers, length againe Q uncorr
89 goe too,] F Om Q
haue you wisdom] F you haue wisdom Q
89-90 *Exit Steward*] *Pushes the Steward out* (after so) Theobald Om Q, F
90 so] F Om Q 91 my] F Om Q
91-2 *Enter with Foole*] *Enter Foole* Q, F, placed after 92
96 *Kent* Why Foole?] Q *Lear* Why my Boy? F 97 ones] F on's Q
98 thou'lt] F thou't Q
100 ha's banish'd] F hath banisht Q did] F done Q
105 all my] F any Q 109 Truth's] F Truth is Q
dog] F dog that Q
110 the Lady] the Lady F Ladie oth'e Q by'th'] F by the Q

Lear A pestilent gall to me

Foole Sirha, Ile teach thee a speech

Lear Do

Foole Marke it Nuncle, 115

Haue more then thou showest,

Speake lesse then thou knowest,

Lend lesse then thou owest,

Ride more then thou goest,

Learne more then thou trowest, 120

Set lesse then thou throwest,

Leaue thy drinke and thy whore,

And keepe in a dore,

And thou shalt haue more,

Then two tens to a score 125

Kent This is nothing Foole

Foole Then 'tis like the breath of an vnfeed Lawyer, you
gaue me nothing for't, can you make no vse of nothing
Nuncle?

Lear Why no Boy, nothing can be made out of nothing 130

Foole (to Kent) Prythee tell him, so much the rent of his land
comes to, he will not beleeeue a Foole

Lear A bitter Foole

Foole Do'st thou know the difference my Boy, betweene
a bitter Foole, and a sweet one? 135

Lear No Lad, teach me

Foole That Lord that counsail'd thee

To giue away thy land,

Come place him heere by mee,

112 gall] F gull Q 115-25 Divided as in F As prose in Q

115 Nuncle] F vncle Q 126 Kent] F Lear Q

127 'tis] F Om Q 129 Nuncle] F vncle Q

130 As one line in Q Divided in F at Boy, [nothing
nothing can] Q Nothing can F

131 to Kent] Rowe Om Q, F 134 thou] F Om Q

135 one?] one F foole Q

137-52 That snatching,] From Q Om F

137-44 Divided as by Capell Divided in Q at land, [stand, [appeare, [there

138 To] to Q

- 140 Doe thou for him stand,
The sweet and bitter foole
Will presently appeare,
The one in motley here,
The other found out there
- 145 *Lear* Do'st thou call mee foole boy?
Foole All thy other Titles thou hast giuen away, that thou
wast borne with
Kent This is not altogether foole my Lord
Foole No faith, Lords and great men will not let me, if
150 I had a monopolie out, they would haue part on't, and
Ladies too, they will not let me haue all the foole to
my selfe, they'l be snatching, Nunckle, giue me an
egge, and Ile giue thee two Crownes
Lear What two Crownes shall they be?
155 *Foole* Why after I haue cut the egge i'th'middle and eate
vp the meate, the two Crownes of the egge when thou
clouest thy Crowne i'th'middle, and gau'st away both
parts, thou boar'st thine Asse on thy backe o're the
durt, thou had'st little wit in thy bald crowne, when
160 thou gau'st thy golden one away, if I speake like
my selfe in this, let him be whipt that first findes it
so
Foolles had nere lesse grace in a yeere,
For wisemen are growne foppish,
165 And know not how their wits to weare,
Their manners are so apish

140 Doe] doe Q 142 Will] will Q 144 The] the Q
146 away,] away, Q 149 me,] me, Q
150-1 on't, and Ladies] an't, and Ladies Q1 corr an't, and lodes Q1
uncorr on't, and lodes Q2
152-3 Nunckle, giue me an egge] F giue me an egge Nuncle Q
155 i'th'] F in the Q
157 Crowne i'th'] Crownes i'th' F crowne it'h Q gau'st] F gauest Q
158 boar'st] F borest Q thine] F thy Q on thy] F at'h Q
159 durt,] durt, Q F 160 gau'st] F gauest Q 163 grace] F wit Q
164 wisemen] F wise men Q
165 And] F They Q to] F doe Q

Lear When were you wont to be so full of Songs sirrah?

Foole I haue vsed it Nunckle, ere since thou mad'st thy
Daughters thy Mothers, for when thou gau'st them the
rod, and put'st downe thine owne breeches, 170
Then they for sodaine 10y did weepe,
And I for sorrow sung,
That such a King should play bo-peepe,
And goe the Fooles among
Pry'thy Nunckle keepe a Schoolemaster that can teach 175
thy Foole to lie, I would faine learne to lie

Lear And you lie sirrah, wee'l haue you whipt

Foole I maruell what kin thou and thy daughters are, they'l
haue me whipt for speaking true, thou'lt haue me whipt
for lying and sometimes I am whipt for holding my 180
peace I had rather be any kind o'thing then a foole, and
yet I would not be thee Nunckle, thou hast pared thy wit
o'both sides, and left nothing i'th'middle, heere comes
one o'the parings

Enter Gonerill

Lear How now Daughter? what makes that Frontlet on? You 185
are too much of late i'th'frowne

Foole Thou wast a pretty fellow when thou hadst no need
to care for her frowning, now thou art an O without a
figure, I am better then thou art now, I am a Foole,

168 ere] F euer Q

169 Mothers] F mother Q gau'st] F gauest Q

171 Then they] then they Q, F, as part of the prose As part of the verse first
in Theobald

171-4 for among] For among as verse, F for among as prose, Q

174 Fooles] fooles Q Foole F

176 learne to] F learneto Q corr learne Q uncorr

177 sirrah] F Om Q

179 true,] Q true F thou'lt] F thou wilt Q

180 lying] lying, Q, F sometimes] F sometime Q

181 o'] F of Q 183 o'] F a Q i'th'] F in the Q

184 o'] F of Q 185-6 As prose, F As verse, Q

185 on? You] F on, Me thinks you Q 186 of late] F alate Q

188 frowning] F frowne Q now thou] F, Q corr thou, thou Q uncorr

I IV THE TRAGEDIE OF KING LEAR

- 190 thou art nothing Yes forsooth I will hold my tongue,
so your face bids me, though you say nothing Mum,
mum,
He that keepes nor crust, nor crum,
Weary of all, shall want some
- 195 That's a sheal'd Pescod
Gon Not only Sir this, your all-lycenc'd Foole,
But other of your insolent retinue
Do hourelly Carpe and Quarrell, breaking forth
In ranke, and not to be endur'd riots Sir,
200 I had thought by making this well knowne vnto you,
To haue found a safe redresse, but now grow fearefull
By what your selfe too late haue spoke and done,
That you protect this course, and put it on
By your allowance, which if you should, the fault
205 Would not scape censure, nor the redresses sleepe,
Which in the tender of a wholesome weale,
Might in their working do you that offence,
Which else were shame, that then necessitie
Will call discreet proceeding
- 210 *Foole* For you know Nunckle,
The Hedge-Sparrow fed the Cuckoo so long,
That it's had it head bit off by it young,
so out went the Candle, and we were left darkling
Lear Are you our Daughter?

- 191-3 Mum crum,] Divided as by Capell Mum, mum, prefixed to 193 in
Q, F, as if part of the verse
- 193 He] he Q, F nor crust] F neither crust Q
nor crum] Q not crum F
- 195 That's Pescod] Appended to 194 in Q, F, as if part of the verse
- 196-209 Divided as in F As prose in Q
- 199 Q prints not riots, in brackets, F prints not endur'd in brackets
endur'd] F indured Q riots Sir,] Capell riots Sir F riots,) Sir Q
- 203 it] F Om Q 205 redresses] F redresse Q
- 208 Which] F that Q 209 Will] F must Q
proceeding] F proceedings Q
- 210 know] F throw Q 211-12 Divided as by Pope As prose in Q, F
- 211 The] the Q, F
- 212 That] that Q, F it's] F it Q by it] F best Q

Gon I would you would make vse of your good wisdomē 215
(Whereof I know you are fraught), and put away
These dispositions, which of late transport you
From what you rightly are

Foole May not an Asse know, when the Cart drawes the 220
Horse?

Whoop Iugge I loue thee

Lear Do's any heere know me? This is not *Lear*
Do's *Lear* walke thus? Speake thus? Where are his eies?
Either his Notion weakens, his Discernings
Are Lethargied — Ha! Waking? 'Tis not so! 225
Who is it that can tell me who I am?

Foole *Lear*s shadow

Lear I would learne that, for by the markes of soueraintie,
knowledge, and reason, I should bee false perswaded I
had daughters 230

Foole Which they will make an obedient father

Lear Your name, faire Gentlewoman?

Gon This admiration Sir, is much o'th'sauour
Of other your new pranks I do beseech you
To vnderstand my purposes aright 235

215-18 Divided as in F As prose in Q

215 I] F Come sir, I Q your] F that Q

216 Brackets as in F No brackets in Q

217 which] F that Q transport] F transforme Q

221 Separate line in F, the previous line containing only 'the Horse', the whole
speech continuous in Q

222 As one line first in Rowe As two lines in F, divided at me? As prose in Q
Do's] F Doth Q This] F why this Q

223-6 Divided as in F As prose in Q

223 Do's] F doth Q

224 Notion weakens,] F notion, weaknes, or Q

225 Lethargied —] Rowe Lethargied F lethergie, Q

Ha! Waking? F sleeping or wakeing, ha! sure Q so] so? F so, Q

227 Assigned as in F Q continues to Lear, and has therefore no speech-heading
to 228 shadow] F shadow? Q 228-31 From Q Om F

228 *Lear*] Steevens, 1773 Om Q 231 they] Q3 they, Qq 1-2

233-48 This you] Divided as in F As prose in Q

233 This admiration Sir,] F Come sir, this admiration Q
o'th'] F of the Q 235 To] F Om Q

As you are Old, and Reuerend, should be Wise
 Heere do you keepe a hundred Knights and Squires,
 Men so disorder'd, so debosh'd, and bold,
 That this our Court infected with their manners,
 240 Shewes like a riotous Inne, Epicurisme and Lust
 Makes it more like a Tauerne, or a Brothell,
 Then a grac'd Pallace The shame it selfe doth speake
 For instant remedy Be then desir'd
 By her, that else will take the thing she begges,
 245 A little to disquantity your Traine,
 And the remainders that shall still depend,
 To be such men as may besort your Age,
 Which know themselues, and you

Lear Darknesse, and Diuels

Saddle my horses call my Traine together
 250 Degenerate Bastard, Ile not trouble thee,
 Yet haue I left a daughter

Gon You strike my people, and your disorder'd rable,
 Make Seruants of their Betters

Enter Albany

Lear Woe, that too late repents O sir, are you come?
 255 Is it your will, speake Sir? Prepare my Horses
 Ingratitude! thou Marble-hearted Fiend,

238 debosh'd] F deboyst Q

241 Makes it] F make Q or a] F or Q

242 grac'd] F great Q

243 then] F thou Q

246 remainders] F remainder Q

248 Which] F that Q

248-51 Darknesse daughter] Divided as in F As prose in Q

252-3 Divided as in F, which, however, has no initial capital to 253 and in
 which the speech is presumably to be taken as prose As prose in Q As
 verse first in Rowe, ed 11

253 S D *Enter Albany*] F *Enter Duke* Q

254-8 Woe Sea-monster] Divided as in F As prose in Q

254 Woe,] F We Q repents] F repent's Q

O come?] Q Om F

255 speake Sir?] F that wee Q my] F any Q

More hideous when thou shew'st thee in a Child,
Then the Sea-monster

Alb Pray Sir be patient

Lear Detested Kite, thou lvest

My Traine are men of choice, and rarest parts, 260
That all particulars of dutie know,
And in the most exact regard, support
The worships of their name O most small fault,
How vgly did'st thou in *Cordelia* shew!
Which like an Engine, wrencht my frame of Nature 2
From the fixt place drew from my heart all loue,
And added to the gall O *Lear, Lear, Lear!*
Beate at this gate that let thy Folly in, [*Striking his head*
And thy deere Iudgement out Go, go, my people

Exeunt Knights

Alb My Lord, I am guiltlesse, as I am ignorant 2
Of what hath moued you

Lear It may be so, my Lord
Heare Nature, heare deere Goddesse, heare
Suspend thy purpose, if thou did'st intend
To make this Creature fruitfull
Into her Wombe conuey stirrility, 2
Drie vp in her the Organs of increase,
And from her derogate body, neuer spring
A Babe to honor her If she must teeme,

257 shew'st] F shewest Q

258 *Alb* Pray patient] F Om Q, which has therefore no speech-heading
at 259

259-69 Divided as in F As prose in Q

259-60 lvest [My Traine are] F list my traine, and Q

264 shew!] shew? F shewe, Q 265 Which] F that Q

267 *Lear, Lear, Lear!*] F *Lear Lear!* Q

268 *Striking his head*] Pope Om Q, F 269 S D *Exeunt Knights*] Om Q, F

270 *Alb*] F *Duke*, Q So throughout the scene (*Duke* Q)

271 Of you] F Om Q

271-86 It away] Divided as in F As prose in Q

272 Heare Nature, heare deere Goddesse, heare] F harke *Nature*, heare
deere Goddesse, Q

I IV THE TRAGEDIE OF KING LEAR

280 Create her childe of Spleene, that it may liue
And be a thwart disnatur'd torment to her
Let it stampe wrinkles in her brow of youth,
With cadent Teares fret Channels in her cheekes,
Turne all her Mothers paines, and benefits
285 To laughter, and contempt That she may feelee,
How sharper then a Serpents tooth it is,
To haue a thanklesse Childe Away, away *Exit*
Alb Now Gods that we adore, whereof comes this?
Gon Neuer afflict your selfe to know more of it
But let his disposition haue that scope
290 As dotage giues it

Enter Lear

Lear What fiftie of my Followers at a clap?
Within a fortnight?
Alb What's the matter, Sir?
Lear Ile tell thee Life and death, I am asham'd
That thou hast power to shake my manhood thus,
295 That these hot teares, which breake from me perforce
Should make thee worth them Blastes and Foggess vpon
Th'vntented woundings of a Fathers curse [thee

280 thwart disnatur'd] F thourt disuetur'd Q 282 cadent] F accent Q
284 That she may feelee] F that shee may feelee, that she may feelee Q
286 Away, away] F goe, goe, my people? Q *Exit*] F Om Q
287 As one line in Q As two lines in F, divided at adore,
whereof] Q Whereof F
288-90 Divided as in F As prose in Q 288 more of it] F the cause Q
290 As] F that Q
S D *Enter Lear*] F Om Q
291-2 What fortnight?] Divided as in F As prose in Q
292 What's] F What is Q
293 As one line first in Rowe As two lines in F, divided at thee As prose in Q
294-5 Divided as in F As prose in Q
295 which] F that Q
296 As one line first in Rowe As two lines in F, divided at them As prose
in Q
thee worth them Blastess] F the worst blasts Q
296-7 thee [Th'vntented] F the vntender Q uncorr the vntented Q corr
297-300 Divided as in F As prose in Q

Pierce euerie sense about thee Old fond eyes,
 Beweepe this cause againe, Ile plucke ye out,
 And cast you with the waters that you loose 300
 To temper Clay Yea, i'st come to this?
 Ha! Let it be so I haue another daughter,
 Who I am sure is kinde and comfortable
 When she shall heare this of thee, with her nailes
 Shee'l flea thy Woluish visage Thou shalt finde, 305
 That Ile resume the shape which thou dost thinke
 I haue cast off for euer *Exit*

Gon Do you marke that?

Alb I cannot be so partiall *Gonerill*,
 To the great loue I beare you, —

Gon Pray you content What *Oswald*, hoa? 310
 You Sir, more Knaue then Foole, after your Master

Foole Nunkle *Lear*, Nunkle *Lear*, tarry, take the Foole with
 thee

A Fox, when one has caught her,
 And such a Daughter, 315
 Should sure to the Slaughter,
 If my Cap would buy a Halter,
 So the Foole followes after *Exit*

298 Pierce] F peruse Q uncorr pierce Q corr thee Old] F the old Q
 299 ye] F you Q 300 cast you] F you cast Q loose] F make Q

301 Yea this?] yea this? Q Om F

302 Ha! so] Ha? so F Om Q

I haue another] F yet haue I left a Q

301-2 As two lines in F, divided at so As prose in Q

303-7 Divided as in F As prose in Q 303 Who] F whom Q

307 euer] F euer, thou shalt I warrant thee Q *Exit*] F Om Q
 that] F that my Lord Q

308-9 Divided as in F As prose in Q

309 you, —] Theobald you F you, Q

310-11 Divided as in F Corresponding passage as prose in Q

310 Pray you content] F Come sir no more, Q

What *Oswald*, hoa?] F Om Q

311 You Sir] F you Q

312 13 As prose in Q As two lines in F, divided at the second *Lear*,

312 tarry,] Tarry, F tary and Q 313-14 with thee [A] F with a Q

314-18 Divided as in F As prose in Q 318 *Exit*] F Om Q

I IV THE TRAGEDIE OF KING LEAR

- Gon* This man hath had good Counsell, a hundred Knights?
 320 'Tis politike, and safe to let him keepe
 At point a hundred Knights yes, that on euerie dreame,
 Each buz, each fancie, each complaint, dislike,
 He may enguard his dotage with their powres,
 And hold our liues in mercy *Oswald*, I say
Alb Well, you may feare too farre
 325 *Gon* Safer then trust too farre,
 Let me still take away the harmes I feare,
 Not feare still to be taken I know his heart,
 What he hath vtter'd I haue writ my Sister
 If she sustaine him, and his hundred Knights
 When I haue shew'd th'vnfitnesse —

Enter Steward

- 330 How now *Oswald*?
 What haue you writ that Letter to my Sister?
Stew I Madam
Gon Take you some company, and away to horse,
 Informe her full of my particular feare,
 335 And thereto adde such reasons of your owne,
 As may compact it more Get you gone,
 And hasten your returne, no, no, my Lord,
 This milky gentlenesse, and course of yours
 Though I condemne not, yet vnder pardon

319-30 From F Om Q After 318 Q has '*Gon* What *Oswald*, ho *Oswald*
 Here Madam' F omits this (but cf 310)

319 As one line first in Rowe As two lines in F, divided at Counsell, a] A F

330 vnfitnesse —] vnfitnesse F The dash from Rowe

Enter Steward] F Om Q How now *Oswald*?] F Om Q

331 Q has speech-heading *Gon* (cf 319-30 above) that] F this Q

332 *Stew*] F *Osw* Q I] F Yes Q

333-41 Divided as in F As prose in Q

334 feare] F feares Q

336-7 gone, [And hasten] F gon, & hasten Q corr gon, and after Q uncorr

337 no, no,] F now Q

338 milky] F milkie Q corr mildie Q uncorr

339 condemne] F dislike Q

THE TRAGEDIE OF KING LEAR IV

You are much more ataxt for want of wisdom,
Then prais'd for harmefull mildnesse 340

Alb How farre your eyes may pierce I cannot tell,
Striuing to better, oft we marre what's well

Gon Nay then —

Alb Well, well, the'uent *Exeunt* 345

SCENE V

Enter Lear, Kent, and Foole

Lear Go you before to *Gloster* with these Letters, ac-
quaint my Daughter no further with any thing you
know, then comes from her demand out of the Letter,
if your Dilligence be not speedy, I shall be there afore
you 5

Kent I will not sleepe my Lord, till I haue deliuered your
Letter *Exit*

Foole If a mans braines were in's heeles, wer't not in danger
of kybes?

Lear I Boy 10

Foole Then I prythee be merry, thy wit shall not go slip-
shod

Lear Ha, ha, ha

Foole Shalt see thy other Daughter will vse thee kindly, for
though she's as like this, as a Crabbe's like an Apple, yet 15
I can tell what I can tell

340 You are] F2 Your are F1 y'are Q

ataxt for] Greg at task for F attaskt for Q corr alapt Q uncorr

341 prais'd] F praise Q 342-3 Divided as in F As prose in Q

343 better, oft] F better ought, Q 345 the'uent] F the euent Q

SCENE V] *Scena Quinta* F Om Q

S D *Enter Foole*] Q2 *Enter Lear, Kent, Gentleman, and Foole* F *Enter*

Lear Q1

4 afore] F before Q

8 were in's] F where in his Q wer't] were't Rowe wert Q, F

11 not] F nere Q 15 Crabbe's] F crab is Q

16 can tell what] F con, what Q

IV THE TRAGEDIE OF KING LEAR

Lear What can'st tell Boy?

Foole She will taste as like this, as a Crabbe do's to a Crab
 thou canst tell why ones nose stands i'th'middle on's
 face?

20

Lear No

Foole Why to keepe ones eyes of either side's nose, that what
 a man cannot smell out, he may spy into

Lear I did her wrong

25 *Foole* Can'st tell how an Oyster makes his shell?

Lear No

Foole Nor I neither, but I can tell why a Snaile ha's a
 house

Lear Why?

30 *Foole* Why to put's head in, not to giue it away to his daugh-
 ters, and leaue his hornes without a case

Lear I will forget my Nature, so kind a Father? Be my
 Horsses ready?

Foole Thy Asses are gone about 'em, the reason why the
 35 seuen Starres are no mo then seuen, is a pretty reason

Lear Because they are not eight

Foole Yes indeed, thou would'st make a good Foole

Lear To tak't againe perforce, Monster Ingratitude!

Foole If thou wert my Foole Nunckle, Il'd haue thee beaten
 40 for being old before thy time

Lear How's that?

Foole Thou shouldst not haue bin old, till thou hadst bin
 wise

17 What can'st] F Why what canst thou Q Boy] F my boy Q
 18 She will] F Sheel Q this, as] Q this as, F do's] F doth Q
 19 canst] F canst not Q stands] F stande Q
 i'th'middle on's] F in the middle of his Q
 22 ones eyes of] F his eyes on Q
 23 he] F a Q 30 put's] F put his Q
 30-1 daughters] F daughter Q
 34 'em] F them Q
 35 mo] F more Q
 37 indeed] F Om Q
 42 till] F before Q

Lear O let me not be mad, not mad sweet Heauen
Keepe me in temper, I would not be mad 45

Enter Gentleman

How now are the Horses ready?

Gent Ready my Lord

Lear Come Boy

Foole She that's a Maid now, & laughs at my departure,
Shall not be a Maid long, vnlesse things be cut shorter 50

Exeunt

44-5 Divided as by Pope The whole speech as prose in Q, F

44 not mad] F Om Q

45 Keepe mad] keepe mad F I would not be mad, keepe mad, Q

SD *Enter Gentleman*] Theobald Om Q, F

46 How now] F Om Q 47 *Gent*] F *Servant* Q

48 After 48 Q has SD *Exit* Om F 49 that's a] F that is Q

50 vnlesse] F except Q

SD *Exeunt*] F *Exit* Q

ACT II

SCENE I

Enter Edmund, and Curan, seuerally

Edm Saue thee *Curan*

Cur And you Sir, I haue bin with your Father, and giuen him notice that the Duke of *Cornwall*, and *Regan* his Duchesse will be here with him this night

5 *Edm* How comes that?

Cur Nay I know not, you haue heard of the newes abroad? I meane the whisper'd ones, for they are yet but eare-bussing arguments

Edm Not I pray you what are they?

10 *Cur* Haue you heard of no likely Warres toward, 'twixt the Dukes of *Cornwall*, and *Albany*?

Edm Not a word

Cur You may do then in time, fare you well Sir *Exit*

15 *Edm* The Duke be here to night? The better, best,
This weaues it selfe perforce into my businesse,
My Father hath set guard to take my Brother,
And I haue one thing of a queazie question

ACT II] *Actus Secundus* F Om Q

SCENE I] *Scena Prima* F Om Q

S D *Enter seuerally*] *Enter Bastard, and Curan, seuerally* F *Enter Bast and Curan meeting* Q

1 *Edm*] *Bast* Q, F So in the speech-headings throughout the scene

2-4 As prose in Q Divided in F at bin|notice|Duchesse|night, with initial capital to each line

2 you] Q your F 3 *Regan*] F Om Q

4 this] F to Q 6 abroad?] abroad, Q, F

7 they] F there Q 7-8 eare-bussing] Q ear-kissing F (there is a trace of an 'e' between the 'r' and the hyphen)

9 Not I] F Not, I Q 10-11 As prose in Q Divided in F at toward,|*Albany*?, with initial capital to each line

10 toward] F towards Q the] F the two Q

13 As one line in Q As two lines in F, divided at time,|Sir, with initial capital to each line do] F Om Q *Exit*] F Om Q

14-27 The your selfe] Divided as in F As prose in Q

14 better,] Rowe better Q, F

Which I must act, Briefenesse, and Fortune worke
 Brother, a word, discend, Brother I say,

Enter Edgar

My Father watches O Sir, fly this place, 20
 Intelligence is giuen where you are hid,
 You haue now the good aduantage of the night,
 Haue you not spoken 'gainst the Duke of *Cornewall*?
 Hee's comming hither, now i'th'night, i'th'haste,
 And *Regan* with him, haue you nothing said 25
 Vpon his partie 'gainst the Duke of *Albany*?
 Aduise your selfe

Edg I am sure on't, not a word

Edm I heare my Father comming, pardon me
 In cunning, I must draw my Sword vpon you
 Draw, seeme to defend your selfe, now quit you well 30
 Yeeld, come before my Father, light hoa, here,
 Fly Brother, Torches, Torches, so farewell

Exit Edgar

Some blood drawne on me, would beget opinion
 Of my more fierce endeauour I haue seene drunkards
 Do more then this in sport, Father, Father, 35
 Stop, stop, no helpe?

Enter Gloster, and Seruants with Torches

Glo Now *Edmund*, where's the villaine?

18 I must act,] F must aske Q worke] F helpe Q
 19 SD *Enter Edgar*] Placed as by Theobald After 18 in F In margin in Q
 before 'it selfe' (15)
 20 Sir,] F Om Q 23 *Cornewall*] F *Cornwall* ought Q
 24 i'th'night, i'th'] F in the night, it'h Q
 26 'gainst] F against Q 27 your selfe] F your - - - Q
 28-36 I helpe?] Divided as in F, except for 30 which is set as two lines in F,
 divided at selfe, well As prose in Q
 29 cunning] F crauing Q
 30 As one line first in Capell See 28-36 above Draw,] F Om Q
 now] Q Now F
 31 hoa] F here Q 32 Brother, Torches] F brother fie, torches Q
 SD *Exit Edgar*] F Om Q 34 endeauour] F indeuour Q
 36 SD *Enter Torches*] F *Enter Glost* Q where's] F where is Q

II I THE TRAGEDIE OF KING LEAR

Edm Here stood he in the dark, his sharpe Sword out,
Mumbling of wicked charmes, coniuring the Moone
To stand auspicious Mistris

Glo But where is he?

Edm Looke Sir, I bleed

40 *Glo* Where is the villaine, *Edmund*?

Edm Fled this way Sir, when by no meanes he could —

Glo Pursue him, ho go after [*Exeunt some Seruants*] By no
[meanes, what?

Edm Perswade me to the murther of your Lordship,

But that I told him the reuenging Gods,
45 'Gainst Parricides did all the thunder bend,
Spoke with how manifold, and strong a Bond
The Child was bound to'th'Father, Sir in fine,
Seeing how lothly opposite I stood
To his vnnaturall purpose, in fell motion
50 With his prepared Sword, he charges home
My vnprouded body, latch'd mine arme,
And when he saw my best alarum'd spirits
Bold in the quarrels right, rous'd to th'encounter,
Or whether gasted by the noyse I made,
Full sodainely he fled

55 *Glo* Let him fly farre
Not in this Land shall he remaine vncaught,
And found — dispatch The Noble Duke my Master,

37-9 Here Mistris] Divided as in F As prose in Q

38 Mumbling] F warbling Q

39 stand] F stand's Q 41 could —] could --- Q could F

42 ho] F Om Q *Exeunt some Seruants*] Dyce Om Q, F

43-55 Perswade fled] Divided as in F As prose in Q

43 murther] F murder Q 44 reuenging] F reuengue Q

45 the thunder] F their thunders Q 46 manifold] F many fould Q

47 to'th'] F to the Q fine] F a fine Q 49 in] F with Q

51 latch'd] F lancht Q 52 And] F but Q

53 quarrels right,] F quarrels, rights, Q th'] F the Q

55 Full] F but Q 55-62 Let death] Divided as in F As prose in Q

56-7 vncaught,] And found — dispatch The] From Steevens vncaught] And
found, dispatch, the F vncaught and found, dispatch, the Q

My worthy Arch and Patron comes to night,
 By his authoritie I will proclaime it,
 That he which finds him shall deserue our thanks, 60
 Bringing the murderous Coward to the stake
 He that conceales him death

Edm When I dissuaded him from his intent,
 And found him pight to doe it, with curst speech
 I threaten'd to discouer him, he replied, 65
 Thou vnpossessing Bastard, dost thou thinke,
 If I would stand against thee, would the reposall
 Of any trust, vertue, or worth in thee
 Make thy words faith'd? No, what I should denie,
 (As this I would, I, though thou didst produce 70
 My very Character) I'd turne it all
 To thy suggestion, plot, and damned practise
 And thou must make a dullard of the world,
 If they not thought the profits of my death
 Were very pregnant and potentiall spurres 75
 To make thee seeke it

Glo O strange and fastned Villaine,
 Would he deny his Letter, said he? I neuer got him,

Tucket within

Harke, the Dukes Trumpets, I know not why he comes,
 All Ports Ile barre, the villaine shall not scape,
 The Duke must grant me that besides, his picture 80
 I will send farre and neere, that all the kingdome
 May haue due note of him, and of my land,

61 Coward] F caytife Q

63-76 When it] Divided as in F As prose in Q

67 would the reposall] F could the reposure Q

69 I should] Q should I F 70 I, though] Q though F

72 practise] F pretence Q 75 spurres] Q spirits F

76-84 O strange capable] Divided as in F As prose in Q

76 O strange] F Strong Q

77 Letter, said he? Ineuer got him,] Letter, said he? F letter, Ineuer got him, Q

S D *Tucket within*] Placed as by Malone Placed in F after 'it' (76) Om Q

78 why] Q wher F 82 due] F Om Q him,] him, Q, F

II I THE TRAGEDIE OF KING LEAR

(Loyall and naturall Boy) Ile worke the meanes
To make thee capable

Enter Cornewall, Regan, and Attendants

- 85 *Corn* How now my Noble friend, since I came hither
(Which I can call but now,) I haue heard strange newes--
Reg If it be true, all vengeance comes too short
Which can pursue th'offender, how dost my Lord?
Glo O Madam, my old heart is crack'd, it's crack'd
90 *Reg* What, did my Fathers Godsonne seeke your life?
He whom my Father nam'd, your *Edgar*?
Glo O Lady, Lady, shame would haue it hid
Reg Was he not companion with the riotous Knights
That tended vpon my Father?
95 *Glo* I know not Madam, 'tis too bad, too bad
Edm Yes Madam, he was of that consort
Reg No maruaile then, though he were ill affected,
'Tis they haue put him on the old mans death,
To haue th'expence and wast of his Reuenues
100 I haue this present euening from my Sister
Beene well inform'd of them, and with such cautions,
That if they come to sojourne at my house,
Ile not be there

Corn Nor I, assure thee *Regan*,
Edmund, I heare that you haue shewne your Father
A Child-like Office

84 S D *Enter Attendants*] F *Enter the Duke of Cornwall* Q
85-6 Divided as in F As prose in Q 86 strange newes] Q strangenesse F
87-8 Divided as in F As prose in Q 88 th'] F the Q
89 O] F Om Q crack'd, it's crack'd] F crackt, is crackt Q
90-1 Divided as in F As prose in Q 92 O] F I Q
93-4 Divided as in F As prose in Q 94 tended] F tends Q
96 of that consort] F Om Q
99 th'expence and wast] F these--and wast Q uncorr the wast and spoyle
Q corr his] F, Q corr this his Q uncorr
103 Ile not be there] Lined as in F Appended to 102 in Q
Corn] *Cor* F *Duke* Q So in his speech-headings in the rest of the scene
103-5 Nor Office] Divided as in F As prose in Q
104 heare] F heard Q shewne] F shewen Q

THE TRAGEDIE OF KING LEAR II I

Edm It was my duty Sir 105
Glo He did bewray his practise, and receu'd
 This hurt you see, struing to apprehend him
Corn Is he pursued?
Glo I my good Lord
Corn If he be taken, he shall neuer more
 Be fear'd of doing harme, make your owne purpose, 110
 How in my strength you please for you *Edmund*,
 Whose vertue and obedience doth this instant
 So much commend it selfe, you shall be ours,
 Natures of such deepe trust, we shall much need
 You we first seize on
Edm I shall serue you Sir 115
 Truely, how euer else
Glo For him I thanke your Grace
Corn You know not why we came to visit you?
Reg Thus out of season, thredding darke ey'd night,
 Occasions Noble *Gloster* of some prize,
 Wherein we must haue vse of your aduse 120
 Our Father he hath writ, so hath our Sister,
 Of differences, which I best thought it fit
 To answeere from our home the seuerall Messengers
 From hence attend dispatch, our good old Friend,
 Lay comforts to your bosome, and bestow 125

105 It was] F Twas Q
 106 bewray] F betray Q
 109-15 If on] Divided as in F As prose in Q
 114 Natures] natures Q Nature's F
 115-16 I else] Divided as by Pope As one line in Q, F
 115 Sir] F Om Q
 116 Truely] truely F tru y Q
 118 thredding] F threatning Q
 119 prize] F prise Q uncorr poyse Q corr
 122 differences] F differences Q corr defences Q uncorr
 best] F, Q uncorr lest Q corr thought] Q though F
 123 home the seuerall] F home, the seuerall Q corr hand, the seuerall Q
 uncorr
 125-7 Lay vse] Divided as in F As two lines in Q, divided at councill| vse

II II THE TRAGEDIE OF KING LEAR

Your needfull counsaile to our businesses,
Which craues the instant vse

Glo I serue you Madam,
Your Graces are right welcome *Exeunt Flouris.*

SCENE II

Enter Kent, and Steward seuerally

Stew Good dawning to thee Friend, art of this house?

Kent I

Stew Where may we set our horses?

Kent I'th'myre

5 *Stew* Prythee, if thou lou'st me, tell me

Kent I loue thee not

Stew Why then I care not for thee

Kent If I had thee in *Lipsbury* Pinfold, I would make thee
care for me

10 *Stew* Why do'st thou vse me thus? I know thee not

Kent Fellow I know thee

Stew What do'st thou know me for?

Kent A Knaue, a Rascall, an eater of broken meates, a base,
proud, shallow, beggerly, three-suited, hundred-pound,
15 filthy woosted-stocking knaue, a Lilly-liuered, action-

126 businesses] F busines Q

127-8 I welcome] Divided as in F As one line in Q

128 S D *Exeunt Flourish*] F (*Exeunt* Q placed after vse (127)

SCENE II] *Scena Secunda* F Om Q

S D *Enter seuerally*] *Enter Kent, and Steward seuerally* F *Enter Kent,*
and Steward Q

1 dawning] F deuen Q uncorr euen Q corr this] F the Q

4 I'th'] F I'th Q 5 lou'st] F loue Q

14 three-suited, hundred-pound] three-suited, hundred pound F2 three-
suited-hundred pound F1 three snyted hundred pound Q uncorr three
shewted hundred pound Q corr

15 woosted-stocking knaue, a] woosted-stocking knaue, a F wosted stocken
knaue, a Q uncorr worsted-stocken knaue, a Q corr

15-16 action-taking,] F action taking knaue, a Q

THE TRAGEDIE OF KING LEAR II II

taking, whoreson glasse-gazing super-seruiceable finicall
Rogue, one-Trunke-inheriting slaue, one that would'st be
a Baud in way of good seruice, and art nothing but the
composition of a Knaue, Begger, Coward, Pandar, and
the Sonne and Heire of a Mungrill Bitch, one whom I 20
will beate into clamorous whining, if thou deny'st the
least sillable of thy addition

Stew Why, what a monstrous Fellow art thou, thus to raile
on one, that is neither knowne of thee, nor knowes thee!

Kent What a brazen-fac'd Varlet art thou, to deny thou knowest 25
me! Is it two dayes since I tript vp thy heeles, and beate
thee before the King? Draw you rogue, for though it be
night, yet the Moone shines, Ile make a sop oth' Moonshine
of you, you whoreson Cullyenly Barber-monger, draw

Stew Away, I haue nothing to do with thee 30

Kent Draw you Rascall, you come with Letters against the
King, and take Vanitie the puppets part, against the
Royaltie of her Father draw you Rogue, or Ile so car-
bonado your shanks, draw you Rascall, come your waies

Stew Helpe, hō, murther, helpe 35

Kent Strike you slaue stand rogue, stand you neat slaue,
strike

Stew Helpe hoa, murther, murther

- 16 super-seruiceable finicall] F superfincall Q
17 one-Trunke-inheriting] one-Trunk-inheriting F3 one Trunke-inheriting
Ff 1-2 one truncke inheriting Q
20 one] F Om Q
21 clamorous] Q corr clamarous Q uncorr clamours F
deny'st] F denie Q
22 thy] F the Q 23 Why,] F Om Q
24 that is] F that's Q thee!] thee? F thee Q
25 brazen-fac'd] F brazen fac't Q
26 me!] me? F mee, Q
26-7 dayes thee] F dayes agoe since I beat thee, and tript vp thy heeles Q
28 yet] F Om Q oth'] F of the Q
29 of you, you] F a'you, draw you Q
31 come with] F bring Q
37 strike] F, Q uncorr strike? Q corr
38 murther, murther] F murther, helpe Q

II II THE TRAGEDIE OF KING LEAR

Enter Edmund, Cornwall, Regan, Gloster, Seruants

Edm How now, what's the matter? Part

40 *Kent* With you goodman Boy, if you please, come, Ile flesh
ye, come on yong Master

Glo Weapons? Armes? what's the matter here?

Corn Keepe peace vpon your liues,
He dies that strikes againe, what is the matter?

45 *Reg* The Messengers from our Sister, and the King

Corn What is your difference, speake?

Stew I am scarce in breath my Lord

Kent No Maruell, you haue so bestir'd your valour, you
cowardly Rascall, nature disclaimes in thee a Taylor
50 made thee

Corn Thou art a strange fellow, a Taylor make a man?

Kent A Taylor Sir, a Stone-cutter, or a Painter, could not
haue made him so ill, though they had bin but two
yeares oth'trade

55 *Corn* Speake yet, how grew your quarrell?

Stew This ancient Ruffian Sir, whose life I haue spar'd at
sute of his gray beard —

Kent Thou whoreson Zed, thou vnnecessary letter my Lord,
if you will giue me leaue, I will tread this vnbound
60 villaine into mortar, and daube the wall of a lokes with
him Spare my gray beard, you wagtaile?

38 S D *Enter Seruants*] *Enter Bastard, Cornwall, Regan, Gloster, Seruants*

F *Enter Edmund with his rapier drawne, Gloster the Duke and Dutchesse* Q

39 Part] F Om Q 40 if] F and Q 41 ye] F you Q

43-4 Divided as by Capell As prose in Q, F

43 *Corn*] *Cor* F *Duke* Q So in his speech-headings throughout the scene

— *Cor* or *Corn* F *Duke* Q

44 He] he F hee Q what is] F what's Q 45 King] Q King? F

46 What is] F Whats Q

52 A] F I, a Q Sir,] Sir, F sir, Q 53 they] F hee Q

54 yeares] F houres Q oth'] F at the Q

55 *Corn*] *Cor* F *Glost* Q 56 Ruffian] F ruffen Q

57 gray beard —] Rowe gray beard F3 gray-beard Q, Ff 1-2

59 you will] F you'l Q 60 wall] F walles Q

61 gray beard] Q gray-beard F

- Corn* Peace sirrah,
 You beastly knaue, know you no reuerence?
Kent Yes Sir, but anger hath a priuiledge
Corn Why art thou angrie? 65
Kent That such a slaue as this should weare a Sword,
 Who weares no honesty such smiling rogues as these,
 Like Rats oft bite the holy cords a twaine,
 Which are too'intrince t'vnloose smooth euery passion
 That in the natures of their Lords rebell, 70
 Being oile to fire, snow to the colder moodes,
 Reneag, affirme, and turne their Halcion beakes
 With euery gall, and varry of their Masters,
 Knowing naught (like dogges) but following
 A plague vpon your Epilepticke visage, 75
 Smoile you my speeches, as I were a Foole?
 Goose, if I had you vpon *Sarum* Plaine,
 I'd driue ye cackling home to *Camelot*
Corn What art thou mad old Fellow?
Glo How fell you out, say that? 80
Kent No contraries hold more antipathy,
 Then I, and such a knaue
Corn Why do'st thou call him Knaue? What is his fault?
Kent His countenance likes me not
Corn No more perchance do's mine, nor his, nor hers 85
 62 Peace sirrah,] F, so lined Peace sir, Q, prefixed to 63
 63 know you] F you haue Q 64 hath] F has Q
 67 Who] F That Q 68 the holy] F those Q a] F in Q
 69 too'intrince] too intrince Capell t'intrince, F to intrench, Q
 t'vnloose] F to inloose Q
 71 Being] F Bring Q fire] F stir Q the] F their Q
 72 Reneag] Q Reuenge F
 73 gall] F gale Q varry] F varie Q
 74-6 Knowing Foole?] Divided as in F Divided in Q at your (with
 epelptick tucked up)]foole
 74 naught] F nought Q dogges] F dayes Q 77 if] F and Q
 78 driue ye] F send you Q *Camelot*] F Camulet Q
 83 Why fault?] One line in Q Two lines in F, divided at Knaue?
 What is] F what's Q fault] F offence Q
 85 nor his, nor] F or his, or Q

II II THE TRAGEDIE OF KING LEAR

Kent Sir, 'tis my occupation to be plaine,
I haue seene better faces in my time,
Then stands on any shoulder that I see
Before me, at this instant

Corn This is some Fellow,
90 Who hauing beene prais'd for bluntnesse, doth affect
A saucy roughnes, and constraines the garb
Quite from his Nature He cannot flatter he,
An honest mind and plaine, he must speake truth,
And they will take it, so, if not, hee's plaine
95 These kind of Knaues I know, which in this plainnesse
Harbour more craft, and more corrupter ends,
Then twenty silly ducking obseruants,
That stretch their duties nicely

Kent Sir, in good faith, in sincere verity,
100 Vnder th'allowance of your great aspect,
Whose influence like the wreath of radiant fire
On flickring *Phoebus* front —

Corn What mean'st by this?

Kent To go out of my dialect, which you discommend so
much, I know Sir, I am no flatterer, he that beguild you
105 in a plaine accent, was a plaine Knaue, which for my part
I will not be, though I should win your displeasure to
entreat me too't

Corn What was th'offence you gaue him?

88 Then] F That Q

89-98 This nicely] Divided as in F Divided in Q at prayse|ruffines,
nature,|plaine,|so,|know|craft,| ducking|nicely

89 some] F a Q 91 roughnes] F ruffines Q

93 An plaine] F he must be plaine Q

94 take it,] Rowe take it F tak't Q

97 silly ducking] Q silly-ducking F

99 faith] F sooth Q in sincere] F or in sincere Q

100 th'] F the Q great] F graund Q

102 On] F In Q flickring] flitkering Q flicking F flickering Pope
front —] Rowe front Q, F mean'st by] F mean'st thou by Q

103 dialect] F dialogue Q 107 entreat] F intreat Q

108 What was th'] F What's the Q

- Stew* I neuer gaue him any
 It pleas'd the King his Master very late 110
 To strike at me vpon his misconstruction,
 When he compact, and flattering his displeasure
 Tript me behind being downe, insulted, rail'd,
 And put vpon him such a deale of Man,
 That worthied him, got praises of the King, 115
 For him attempting, who was selfe-subdued,
 And in the fleshment of this dread exploit,
 Drew on me here againe
- Kent* None of these Rogues, and Cowards
 But *Aiæx* is there Foole
- Corn* Fetch forth the Stocks! 120
 You stubborne ancient Knaue, you reuerent Bragart,
 Wee'l teach you
- Kent* Sir, I am too old to learne
 Call not your Stocks for me, I serue the King,
 On whose imployment I was sent to you,
 You shall doe small respect, show too bold malice 125
 Against the Grace, and Person of my Master,
 Stocking his Messenger
- Corn* Fetch forth the Stocks, as I haue life and Honour,
 There shall he sit till Noone

- 109-111 I misconstruction,] Divided as in F Divided in Q at maister|mis-
 construction,
 112 compact] F conijunct Q 114-15 Man,|That] F man, that,|That Q
 117 fleshment] F flechuent Q dread] Q dead F
 119-20 None Foole] Divided as in F One line in Q
 120 *Aiæx*] F *A'iax* Q Fetch] F Bring Q
 Stocks!] Stocks? F stockes ho? Q
 121 ancient] F ausrent Q uncorr miscreant Q corr
 122-4 Sir you,] Divided as in F Divided in Q at me,|you,
 122 Sir,] F Om Q
 123 King,] Q King F
 124 imployment] F imployments Q
 125 shall] F should Q respect] Q respects F
 127 Stocking] F Stobing Q uncorr Stopping Q corr
 128-9 Fetch Noone] Divided as in Q Divided in F at Stocks,|Noone
 128 as] Q As F 129 There] Q there F sit] F, Q corr set Q uncorr

II II THE TRAGEDIE OF KING LEAR

- 130 *Reg* Till noone³ till night my Lord, and all night too
Kent Why Madam, if I were your Fathers dog,
 You should not vse me so
Reg Sir, being his Knaue, I will
Corn This is a Fellow of the selfe same colour,
 Our Sister speakes of Come, bring away the Stocks
Stocks brought out
- 135 *Glo* Let me beseech your Grace, not to do so,
 His fault is much, and the good King his maister
 Will check him for't, your purpost low correction
 Is such, as basest and contemnedst wretches
 For pilfrings and most common trespasses
 140 Are punisht with, the King must take it ill
 That he so slightly valued in his Messenger,
 Should haue him thus restrained
Corn Ile answere that
Reg My Sister may recieue it much more worse,
 To haue her Gentleman abus'd, assaulted,
 145 For following her affaires, put in his legges,

- 131-2 Why so] Divided as in F As prose in Q
 132 should] F could Q 133 colour] F nature Q
 134 speakes] F speake Q
Stocks brought out] F, placed after 132 Placed after 134 first by Dyce
 Om Q
 136-40 His with,] From Q Om F
 137 correction] Q corr correction, Q uncorr
 138-40 Is ill,] Divided as by Pope Divided in Q at pilfrings|with, ('The
 King ill,' as first part of line 'The King valued')
 138 basest] Q corr belest Q uncorr
 contemnedst] contemned'st Capell contaned Q uncorr temnest Q corr
 139 For] for Q and] And Q
 140 Are] are Q
 the King] The King Q The King his Master, needs F ('The King ill'
 a full pentameter in F)
 141-2 That restrained] Divided as in F Divided in Q at valued ('that
 valued' as second part of line 'The King valued')|restrained
 141 That] F that Q he] F hee's Q in] F In Q
 142 Should] F should Q
 144 Gentleman] F Gentlemen Q assaulted,] assaulted F assalted Q
 145 For legges,] Q Om F

THE TRAGEDIE OF KING LEAR II II

Come my Lord, away *Exeunt all but Gloucester and Kent*

Glo I am sorry for thee friend, 'tis the Dukes pleasure,
Whose disposition all the world well knowes
Will not be rub'd nor stopt, Ile entreat for thee

Kent Pray do not Sir, I haue watch'd and trauail'd hard, 150
Some time I shall sleepe out, the rest Ile whistle
A good mans fortune may grow out at heeles
Giue you good morrow

Glo The Duke's too blame in this,
'Twill be ill taken *Exit*

Kent Good King, that must approue the common saw, 155
Thou out of Heauens benediction com'st
To the warme Sun

Approach thou Beacon to this vnder Globe,
That by thy comfortable Beames I may
Peruse this Letter Nothing almost sees miracles 160
But miserie I know 'tis from *Cordelia*,

Who hath most fortunately beene inform'd
Of my obscured course, and shall finde time
From this enormous State, seeking to giue
Losses their remedies All weary and o're-watch'd, 165
Take vantage heaue eyes, not to behold

146 Come away] Continued to Regan in Q Assigned to Cornwall in F
my] F my good Q

S D *Exeunt Kent*] Dyce *Exit* F Om Q

147 Dukes] Q Duke F 149 entreat] F intreat Q

150 Pray] F Pray you Q watch'd] F watcht Q

151 Some time] F Sometime Q out] F ont Q

153-4 The taken] Divided as in F As one line in Q

153 blame in] Q blame in F

154 taken] F tooke Q *Exit*] F Om Q

155 saw] F, Q corr say Q uncorr

156 com'st] F comest Q

160 miracles] F my rackles Q uncorr my wracke Q corr

162 most] F, Q corr not Q uncorr beene] F, Q uncorr bin Q corr

163 course, and] Q course And F

164 enormous] F enormous Q

165 their] F, Q corr and Q uncorr o're-watch'd] F ouerwatch Q

166 Take] F, Q corr Late Q uncorr

II III THE TRAGEDIE OF KING LEAR

This shamefull lodging
 Fortune goodnight, smile once more, turne thy wheele
Sleepes

SCENE III

Enter Edgar

Edg I heard my selfe proclaim'd,
 And by the happy hollow of a Tree,
 Escap'd the hunt No Port is free, no place
 That guard, and most vnusuall vigilance
 5 Do's not attend my taking Whiles I may scape
 I will preserue my selfe and am bethought
 To take the basest, and most poorest shape
 That euer penury in contempt of man,
 Brought neere to beast, my face Ile grime with filth,
 10 Blanket my loines, elfe all my haire in knots,
 And with presented nakednesse out-face
 The Windes, and persecutions of the skie,
 The Country giues me prooffe, and president
 Of Bedlam beggers, who with roaring voices,
 15 Strike in their num'd and mortified bare Armes,
 Pins, Wodden prickes, Nayles, Sprigs of Rosemarie
 And with this horrible obiect, from low Farmes,

167-8 This wheele] Divided as by Pope Divided in Q, F, at goodnight,
 wheele

167 shamefull] Q shamefull F

168 smile] Smile Q, F *Sleepes*] *sleepes* Q Om F

SCENE III] Steevens Om Q, F

1 heard] F heare Q 3 Escap'd] F Escapt Q

4 vnusuall] Q vnusall F 5 Do's] F Dost Q Whiles] F while Q

10 elfe] F else Q haire in] F haire with Q

12 Windes] F wind Q persecutions] F persecution Q

15 num'd and mortified bare Armes] num'd and mortified Armes F num'd
 mortified bare armes Q uncorr num'd and mortified bare armes Q corr

16 Pins] F, Q corr Pies Q uncorr Wodden prickes] Wodden-prickes F
 wodden prickes Q

17 from] F, Q corr frame Q uncorr Farmes] F seruice Q

THE TRAGEDIE OF KING LEAR II IV

Poore pelting Villages, Sheep-Coates, and Milles,
 Sometimes with Lunaticke bans, sometime with Praiers
 Inforce their charitie poore *Turlygod* poore *Tom*,
 That's something yet *Edgar* I nothing am *Exit* 20

SCENE IV

Enter Lear, Foole, and Gentleman

Lear 'Tis strange that they should so depart from home,
 And not send backe my Messenger

Gent As I learn'd,
 The night before, there was no purpose in them
 Of this remoue

Kent Haile to thee Noble Master

Lear Ha? Mak'st thou this shame thy pastime?

Kent No my Lord 5

Foole Hah, ha, he weares Cruell Garters Horses are tide by
 the heads, Dogges and Beares by'th'necke, Monckies
 by'th'loynes, and Men by'th'legs when a mans ouerlustie
 at legs, then he weares wodden nether-stocks

18 Sheep-Coates] Sheeps-Coates F sheep-coates Q

19 Sometimes] F Sometime Q

20 Inforce] F Enforce Q *Turlygod*] F, Q corr *Tuelygod* Q uncorr

SCENE IV] Steevens Om Q, F

S D *Enter Gentleman*] F *Enter King* Q

1 home] F hence Q

2 Messenger] Messengers F messenger Q *Gent*] F *Knight* Q

2-4 As remoue] Divided as in F Divided in Q at was|remoue

3 in them] F Om Q 4 this] F his Q

5 Ha?] F How, Q thy] Q ahy F

Kent No my Lord] F Om Q

6-9 As prose in F Divided in Q at garters,|beares|men|at legs,|neather-
 stockes with an initial capital to each line

6 he] F looke he Q Garters] Garters F garters, Q

7 heads] F heeles Q by'th'] F By't'h Q

8 by'th'loynes] F bit'h loynes Q by'th'legs] F By't'h legges Q
 mans] Q man F ouerlustie] F ouer lusty Q

9 wodden] F wooden Q

II IV THE TRAGEDIE OF KING LEAR

- 10 *Lear* What's he, that hath so much thy place mistooke
To set thee heere?
Kent It is both he and she,
Your Son, and Daughter
Lear No
Kent Yes
15 *Lear* No I say
Kent I say yea
Lear No no, they would not
Kent Yes they haue
Lear By *Iupiter* I sweare no
Kent By *Iuno*, I sweare I
20 *Lear* They durst not do't
They could not, would not do't 'tis worse then murther,
To do vpon respect such violent outrage
Resolue me with all modest haste, which way
Thou might'st deserue, or they impose this vsage,
Commung from vs
25 *Kent* My Lord, when at their home
I did commend your Highnesse Letters to them,
Ere I was risen from the place, that shewed
My dutie kneeling, came there a reeking Poste,
Stew'd in his haste, halfe breathlesse, panting forth
30 From *Gonerill* his Mistris, salutations,
Deliu'd Letters spight of intermission,
Which presently they read, on whose contents
They summon'd vp their meiney, straight tooke Horse,
10-11 What's heere?] Divided as by Rowe Divided in F at he, | mistooke |
heere? As prose in Q 10 that] Q That F
11-12 It Daughter] Divided as in F One line in Q
17-18 *Lear* No haue] Q Om F
20 *Kent* By sweare I] From F Om Q, in which *Lear* By *Iupiter* (19)
do't, (20) forms one line
Iuno] *Iuno* F
21 could not, would] F would not, could Q murther] F murder Q
24 might'st] F may'st Q impose] F purpose Q
29 panting] Q painting F 32 whose] Q those F
33 meiney] F men Q

Commanded me to follow, and attend
 The leisure of their answer, gaue me cold lookes, 35
 And meeting heere the other Messenger,
 Whose welcome I percei'd had poison'd mine,
 Being the very fellow which of late
 Displaid so sawcily against your Highnesse,
 Hauing more man then wit about me, drew, 40
 He rais'd the house, with loud and coward cries,
 Your Sonne and Daughter found this trespasse worth
 The shame which heere it suffers
 Foole Winters not gon yet, if the wild Geese fly that way,
 Fathers that weare rags, 45
 Do make their Children blind,
 But Fathers that beare bags,
 Shall see their children kind
 Fortune that arrant whore,
 Nere turns the key toth'poore 50
 But for all this thou shalt haue as many Dolours for thy
 Daughters, as thou canst tell in a yeare
 Lear Oh how this Mother swels vp toward my heart!
 Histerica passio, downe thou climbing sorrow,
 Thy Elements below, where is this Daughter? 55
 Kent With the Earle Sir, here within
 Lear Follow me not, stay here *Exit*
 Gent Made you no more offence, but what you speake of?
 Kent None

34-5 Divided as in F Divided in Q at leasure|lookes,
 38 which] F that Q 43 The] F This Q
 44-52 From F Om Q 44 wild] F2 wil'd F1
 45-50 Divided as by Pope Divided in F at blind,|kind |poore
 46 Do] do F 48 Shall] shall F 50 Nere] nere F
 54 *Histerica*] *Historica* Q, Ff 1-2 *Hystorica* F3 *Hysterica* F4
 55 below,] Q below F 56 With] Q Wirh F here] F Om Q
 57 here] F there? Q *Exit*] F Om Q
 58 As one line in Q As two lines in F, divided at offence,|of?
 Gent] Gen F Knight Q
 but] But F then Q
 59 None] F No, Q, prefixed to 60

II IV THE TRAGEDIE OF KING LEAR

- 60 How chance the King comes with so small a number?
Foole And thou hadst beene set i'th'Stockes for that question,
 thoud'st well deseru'd it
Kent Why *Foole*?
Foole Wee'll set thee to schoole to an Ant, to teach thee ther's
 65 no labouring i'th'winter All that follow their noses,
 are led by their eyes, but blinde men, and there's not a
 nose among twenty, but can smell him that's stinking,
 let go thy hold, when a great wheele runs downe a hill,
 70 least it breake thy necke with following But the great
 one that goes vpward, let him draw thee after when a
 wiseman giues thee better counsell giue me mine againe,
 I would haue none but knaues follow it, since a *Foole*
 giues it
 That Sir, which serues and seekes for gaine,
 75 And followes but for forme,
 Will packe, when it begins to raine,
 And leaue thee in the storme,
 But I will tarry, the *Foole* will stay,
 And let the wiseman fle
 80 The knaue turnes *Foole* that runnes away,
 The *Foole* no knaue perdie
Kent Where learn'd you this *Foole*?
Foole Not i'th'Stockes *Foole*

Enter Lear, and Gloster

Lear Deny to speake with me? They are sicke, they are
 [weary,

60 the] Q the the F number] F traue Q 61 i'th'] F in the Q
 62 thoud'st] F thou ha'dst Q 65 i'th'] F in the Q
 67 twenty,] F a 100 Q 69 following] F following it, Q
 70 vpward] F vp the hill Q 71 wiseman] F wise man Q
 72 haue] Q haue F 74 which] F that Q and seekes] F Om
 76 begins] F begin Q 79 wiseman] F wise man Q
 82 learn'd] F learnt Q 83 i'th'] F in the Q *Foole*] F Om Q
 S D *Enter Gloster*] *Enter Lear, and Gloster* F, placed after 81 *Enter Lear*
 and *Gloster* Q, placed here
 84 As one line in Q As two lines in F, divided at me?|weary, They are
 sicke, they are] F th'are sicke, th'are Q

THE TRAGEDIE OF KING LEAR II IV

They haue trauail'd all the night[?] meere fetches, 85
The images of reuolt and flying off
Fetch me a better answer

Glo My deere Lord,
You know the fiery quality of the Duke,
How vnremoueable and fixt he is
In his owne course

Lear Vengeance, Plague, Death, Confusion 90
Fiery[?] What quality[?] Why *Gloster, Gloster*,
I'd speake with the Duke of *Cornewall*, and his wife

Glo Well my good Lord, I haue inform'd them so

Lear Inform'd them[?] Do'st thou vnderstand me man[?]

Glo I my good Lord 95

Lear The King would speake with *Cornwall*, the deere Father
Would with his Daughter speake, commands, tends,
[seruice,

Are they inform'd of this[?] My breath and blood

Fiery[?] The fiery Duke, tell the hot Duke that —

No, but not yet, may be he is not well, 100

Infirmity doth still neglect all office,

85 haue trauail'd all the] F trauailed hard to Q fetches] F Iustice Q

86 The] F I the Q

87-90 My course] Divided as in F As prose in Q

90-2 Vengeance wife] Divided as in F As prose in Q

90 Plague, Death,] F death, plague, Q

91 Fiery[?] What quality[?]] F what fierie quality, Q

93-4 From F Om Q 94 man[?]] man F

96 As one line in Q As two lines in F, divided at *Cornwall*,|Father

speake] F, Q uncorr speak Q corr

Cornwall, the deere Father] *Cornwall*,|The deere Father F

Cornewal, the deare fate, Q uncorr *Cornewal*,the deare father Q corr

97 his] F, Q corr the Q uncorr

commands, tends, seruice,] F come and tends seruise, Q uncorr

commands her seruice, Q corr

98 From F Om Q

99 Fiery[?] The fiery Duke,] F The fierie Duke, Q uncorr Fierie Duke,
Q corr

that —] F (long dash) that *Lear*, Q

100 No,] F Mo Q uncorr No Q corr

101-4 Divided as in F Divided in Q at health|oprest|forbeare,

II IV THE TRAGEDIE OF KING LEAR

Where to our health is bound, we are not our selues,
 When Nature being opprest, commands the mind
 To suffer with the body, Ile forbear,
 105 And am fallen out with my more headier will,
 To take the indispos'd and sickly fit,
 For the sound man Death on my state wherefore
 Should he sit heere? This act perswades me,
 That this remotion of the Duke and her
 110 Is practise only Giue me my Seruant forth,
 Goe tell the Duke, and's wife, Il'd speake with them
 Now, presently bid them come forth and heare me,
 Or at their Chamber doore Ile beate the Drum,
 Till it crie sleepe to death
 115 *Glo* I would haue all well betwixt you *Exit*
Lear Oh me my heart! My rising heart! But downe
Foole Cry to it Nunckle, as the Cockney did to the Eeles,
 when she put 'em i'th'Paste aloue, she knapt 'em o'th'cox-
 combs with a sticke, and cryed downe wantons, downe,
 120 'twas her Brother, that in pure kindnesse to his Horse
 buttered his Hay

Enter Cornwall, Regan, Gloster, Seruants

Lear Good morrow to you both

Corn

Haile to your Grace

Kent here set at liberty

Reg I am glad to see your Highnesse

103 commands] F Cōmand Q

106-9 Divided as in F Divided in Q at man, [here?] Duke (with '& her' tucked down)

111 Goe] F Om Q Il'd] F Ile Q

115 *Exit*] F Om Q

116 Oh downe] F O my heart, my heart Q

117 Cockney] F Coknay Q uncorr Cokney Q corr

118 'em i'th'] F vm it'h Q Paste] F past Q uncorr pāst Q corr
 knapt 'em o'th'] F rapt vm ath Q

121 S D *Enter Seruants*] F *Enter Duke and Regan* Q

122 *Corn*] F *Duke* Q So in his speech-headings throughout the scene—

Corn or *Cor* in F, *Duke* in Q

Kent *liberty* 1 F Om O

- Lear* *Regan*, I thinke you are I know what reason
 I haue to thinke so, if thou should'st not be glad, 125
 I would diuorce me from thy Mothers Tombe,
 Sepulchring an Adultresse O are you free?
 ,Some other time for that Beloued *Regan*,
 Thy Sisters naught oh *Regan*, she hath tied
 Sharpe-tooth'd vnkindnesse, like a vulture heere, 130
 I can scarce speake to thee, thou'lt not beleuee
 With how deprauid a quality — Oh *Regan*
Reg I pray you Sir, take patience, I haue hope
 You lesse know how to value her desert,
 Then she to scant her dutie
Lear Say? How is that? 135
Reg I cannot thinke my Sister in the least
 Would faile her Obligation If Sir perchance
 She haue restrained the Riots of your Followres,
 'Tis on such ground, and to such wholesome end,
 As cleeres her from all blame 140
Lear My curses on her
Reg O Sir, you are old,
 Nature in you stands on the very Verge
 Of her confine you should be rul'd, and led
 By some discretion, that discernes your state
 Better then you your selfe therefore I pray you, 145

124 you] Q your F

126 diuorce] F deuose Q uncorr diuorse Q corr

Mothers] Mother F mothers Q

Tombe,] F fruit, Q uncorr tombe Q corr

127 O] F yea Q 129 Sisters] F sister is Q

130 heere] F heare Q 131 thou'lt] F thout Q

132 With] F Of Q deprauid] F deptoued Q uncorr deprauid Q corr
 quality —] Rowe quality F qualitie, Q

133 you] F Om Q

135 scant] F slacke Q

135-40 Say? blame] From F Om Q

142-6 Divided as in F Divided in Q at con- (with 'fine,' tucked up) discretion,
 selfe,]returne,

142 in] F on Q 143 her] Q his F

145 pray you,] F pray Q

II IV THE TRAGEDIE OF KING LEAR

That to our Sister, you do make returne,
Say you haue wrong'd her

Lear Aske her forgiuenesse?

Do you but marke how this becomes the house?

Deere daughter, I confesse that I am old,

150 Age is vnneccessary on my knees I begge,

That you'l vouchsafe me Rayment, Bed, and Food

Reg Good Sir, no more these are vnsightly trickes
Returne you to my Sister

Lear Neuer *Regan*

She hath abated me of halfe my Traine,

155 Look'd blacke vpon me, strooke me with her Tongue

Most Serpent-like, vpon the very Heart

All the stor'd Vengeances of Heauen, fall

On her ingratefull top strike her yong bones

You taking Ayres, with Lamenesse

Corn Fye sir, fie

160 *Lear* You nimble Lightnings, dart your blinding flames

Into her scornfull eyes Infect her Beauty,

You Fen-suck'd Foggess, drawne by the powrfull Sunne,

To fall, and blister her pride

Reg O the blest Gods! So will you wish on me,

165 When the rash moode is on

Lear No *Regan*, thou shalt neuer haue my curse

Thy tender-hefted Nature shall not giue

147 her] F her Sir? Q 148 but] F Om Q

153 Neuer] F No Q 155 Look'd] F Lookt Q

157-9 All Lamenesse] Divided as in F Divided in Q at ingratful (with
'top,' tucked up)|lamenes

159 Fye sir, fie] F Fie fie sir Q

160 *Lear*] *Le* F Line inset in Q, but without speech-heading

162 Fen-suck'd] F Fen suckt Q

163 blister] F blast Q her pride] Q Om F

164-5 Divided as in Q Divided in F at Gods'|on

165 When] Q when F moode is on] F mood - - Q

167-70 Divided as in F Divided in Q at or'e|not (with 'burne' tucked up)|my
(with 'traine,' tucked down)

167 Thy tender-hefted] F The tēder hested Q

THE TRAGEDIE OF KING LEAR II IV

Thee o're to harshnesse Her eyes are fierce, but thine
 Do comfort, and not burne 'Tis not in thee
 To grudge my pleasures, to cut off my Traine, 170
 To bandy hasty words, to scant my sizes,
 And in conclusion, to oppose the bolt
 Against my comming in Thou better know'st
 The Offices of Nature, bond of Childhood,
 Effects of Curtesie, dues of Gratitude 175
 Thy halfe o'th'Kingdome hast thou not forgot,
 Wherein I thee endow'd

Reg Good Sir, to'th'purpose

Lear Who put my man i'th'Stockes? *Tucket within*

Corn What Trumpet's that?

Reg I know't, my Sisters this approues her Letter,
 That she would soone be heere [*Enter Steward*] Is your
 [Lady come? 180

Lear This is a Slaue, whose easie borrowed pride
 Dwels in the fickle grace of her he followes
 Out Varlet, from my sight

Corn What meanes your Grace?

Lear Who stockt my Seruant? *Regan*, I haue good hope
 Thou did'st not know on't [*Enter Gonerill*] Who comes
 [here? O Heauens! 185

168 Thee] F the Q

173 know'st] F knowest Q

176 o'th'] F of the Q

177 endow'd] F indow'd Q

178 *Tucket within*] F, placed after 177 Placed in 178 first by Collier Om Q

179 Letter] F letters Q

180 *Enter Steward*] Q, F Placed after that? (178) in Q, after i'th'Stockes?

(178) in F Placed here by Dyce (*Enter Oswald*)

182 fickle] Q fickly F her he] F her a Q uncorr her, a Q corr

183 Varlet] F varlot Q uncorr varlet Q corr

184 *Lear*] F *Gon* Q stockt] F struck Q

185 Lined as by Pope As two lines in F, divided at on't As two lines in Q,
 divided at ant, the second with the speech-heading *Lear*

on't] F ant Q

Enter Gonerill] F *Enter Gon* Q Placed after 183 in Q, F Placed in
 185 first by Johnson

II IV THE TRAGEDIE OF KING LEAR

- If you do loue old men, if your sweet sway
 Allow Obedience, if you your selues are old,
 Make it your cause Send downe, and take my part
 Art not asham'd to looke vpon this Beard?
 190 O *Regan*, will you take her by the hand?
Gon Why not by'th'hand Sir? How haue I offended?
 All's not offence that indiscretion findes,
 And dotage termes so
Lear O sides, you are too tough!
 Will you yet hold? How came my man i'th'Stockes?
 195 *Corn* I set him there, Sir but his owne Disorders
 Deseru'd much lesse aduancement
Lear You? Did you?
Reg I pray you Father being weake, seeme so
 If till the expiration of your Moneth
 You will returne and sojourne with my Sister,
 200 Dismissing halfe your traine, come then to me,
 I am now from home, and out of that prouision
 Which shall be needfull for your entertainment
Lear Returne to her? and fifty men dismiss'd?
 No, rather I abiure all roofes, and chuse
 205 To wage against the enmity oth'ayre,
 To be a Comrade with the Wolfe, and Owle,
 Necessities sharpe pinch Returne with her?
 Why the hot-bloodied *France*, that dowerlesse tooke
 Our yongest borne, I could as well be brought
 210 To knee his Throne, and Squire-like pension beg,
 To keepe base life a foote, returne with her?

186-8 Divided as in F Divided in Q at allow|cause,|part,

186 your] F you Q

187 Allow] F allow Q uncorr allow Q corr you] F Om Q

190 will you] F wilt thou Q 191 by'th'] F by the Q

194 As one line in Q As two lines in F, divided at hold' i'th'] F it'h Q

203 dismiss'd] F dismiss Q 205 oth'] F of the Q

208-9 Divided as in F Divided in Q at dowerles|brought

208 hot-bloodied] F hot bloud in Q 210 beg] F bag Q

211 a foote] F afoot Q

THE TRAGEDIE OF KING LEAR II IV

Perswade me rather to be slaue and sumpter
To this detested groome

Gon At your choice Sir

Lear I prythee Daughter do not make me mad,

* I will not trouble thee my Child farewell 215

Wee'l no more meete, no more see one another

But yet thou art my flesh, my blood, my Daughter,

Or rather a disease that's in my flesh,

Which I must needs call mine Thou art a Byle,

A plague sore, or imbossed Carbuncle 220

In my corrupted blood But Ile not chide thee,

Let shame come when it will, I do not call it,

I do not bid the Thunder-bearer shoote,

Nor tell tales of thee to high-iudging *Ioue*, 225

Mend when thou can'st, be better at thy leisure,

I can be patient, I can stay with *Regan*,

I and my hundred Knights

Reg Not altogether so,

I look'd not for you yet, nor am prouided

For your fit welcome, giue eare Sir to my Sister,

For those that mingle reason with your passion, 230

Must be content to thinke you old, and so —

But she knowes what she doe's

Lear Is this well spoken?

Reg I dare auouch it Sir, what, fifty Followers?

Is it not well? What should you need of more?

Yea, or so many? Sith that both charge and danger, 235

Speake 'gainst so great a number? How in one house

214 I] F Now I Q 218 that's in] F that lies within Q

220-1 Divided as in F Divided in Q at my|thee, 220 or] F an Q

222 will, I] Q uncorr will, I F, Q corr call it] F, Q corr callit Q uncorr

227-30 Not passion,] Divided as in F Divided in Q at yet,|welcome,| those|passion,

227 so] F so sir Q 228 look'd] F looke Q

231 you] F you are Q so —] Rowe so, Q, F

232 spoken] F spoken now Q

233 what,] what Q, F What, Rowe

236 Speake] F Speakes Q one] F a Q

II IV THE TRAGEDIE OF KING LEAR

Should many people, vnder two commands
 Hold amity? 'Tis hard, almost impossible
Gon Why might not you my Lord, receiue attendance
 240 From those that she calls Seruants, or from mine?
Reg Why not my Lord? If then they chanc'd to slacke ye,
 We could comptroll them, if you will come to me,
 (For now I spie a danger) I entreate you
 To bring but fife and twentie, to no more
 245 Will I giue place or notice
Lear I gaue you all
Reg And in good time you gaue it
Lear Made you my Guardians, my Depositaries,
 But kept a reseruatiō to be followed
 With such a number! What, must I come to you
 250 With fife and twenty? *Regan*, said you so?
Reg And speak't againe my Lord, no more with me
Lear Those wicked Creatures yet do look wel fauor'd
 When others are more wicked, not being the worst
 Stands in some ranke of praise, Ile go with thee,
 255 Thy fifty yet doth double fife and twenty,
 And thou art twice her Loue
Gon Heare me my Lord,
 What need you fife and twenty? Ten? Or fife?
 To follow in a house, where twice so many
 Haue a command to tend you?
Reg What need one?
 260 *Lear* O reason not the need our basest Beggars
 Are in the poorest thing superfluous,
 Allow not Nature, more then Nature needs,
 Mans life is cheape as Beastes Thou art a Lady,

241 As one line in Q As two lines in F, divided at Lord?

chanc'd] F chanc'st Q ye] F you Q

242 comptroll] F controwle Q 243 entreate] F intreat Q

249 number'] number? F number, Q 252 look] F seem Q

259 *Reg*] F *Regan* Q, not inset need] F needes Q

260 need] F deed Q 262 needs,] needs F needes, Q

263 is] F as Q

THE TRAGEDIE OF KING LEAR II IV

If onely to go warme were gorgeous,
 Why Nature needs not what thou gorgeous wear'st, 265
 Which scarcely keepes thee warme, but for true need,
 You Heauens, giue me that patience, patience I need,
 You see me heere (you Gods) a poore old man,
 As full of grieve as age, wretched in both,
 If it be you that stirres these Daughters hearts 270
 Against their Father, foole me not so much,
 To beare it tamely touch me with Noble anger,
 And let not womens weapons, water drops,
 Staine my mans cheekes No you vnnaturall Hags,
 I will haue such reuenges on you both, 275
 That all the world shall — I will do such things,
 What they are, yet I know not, but they shalbe
 The terrors of the earth! you thinke Ile weepe,
 No, Ile not weepe,
 I haue full cause of weeping, [*Storme and Tempest*] but 280
 Shal break into a hundred thousand flawes [this heart
 Or ere Ile weepe, O Foole, I shall go mad

Exeunt Lear, Gloster, Kent, and Foole

Corn Let vs withdraw, 'twill be a Storme
Reg This house is little, the old man and's people,
 Cannot be well bestow'd 285
Gon 'Tis his owne blame, hath put himselfe from rest,

265 wear'st] F wearest Q
 266 warme,] Rowe warme, Q, F need,] Q need F
 268 man] F fellow Q 271 so] F to Q 272 tamely] F lamely Q
 273 And] F O Q 277 are, yet] Q2 are yet, F are yet Q1
 278 earth!] earth? F earth, Q
 279-81 Divided as by Jennens Divided in F at weeping,] flawes Divided in Q
 at weeping,] flawes
 280 *Storme and Tempest*] F Om Q but] But Q, F
 281 Shal] shal F shall Q into a hundred] F in a 100 Q
 flawes] F flawes Q
 282 SD *Exeunt Foole*] *Exeunt Lear, Glocester, Kent, and Foole* Q2
Exeunt Lear, Leicester, Kent, and Foole Q1 *Exeunt* F
 284 and's] F2 an'ds F1 and his Q
 286 blame, hath] Boswell blame hath Q, F

II IV THE TRAGEDIE OF KING LEAR

And must needs taste his folly

Reg For his particular, Ile receiue him gladly,
But not one follower

Gon So am I purpos'd
290 Where is my Lord of *Gloster*?

Enter Gloster

Corn Followed the old man forth, he is return'd

Glo The King is in high rage

Corn Whether is he going?

Glo He calls to Horse, but will I know not whether

Corn 'Tis best to giue him way, he leads himselfe

295 *Gon* My Lord, entreate him by no meanes to stay

Glo Alacke the night comes on, and the bleak windes
Do sorely ruffle, for many Miles about
There's scarce a Bush

Reg O Sir, to wilfull men,

300 The iniuries that they themselues procure,
Must be their Schoole-Masters shut vp your doores,
He is attended with a desperate traine,
And what they may incense him too, being apt,
To haue his eare abus'd, wisdom bids feare

Corn Shut vp your doores my Lord, 'tis a wild night,
305 My *Regan* counsels well come out oth'storme *Exeunt*

289 *Gon*] F *Duke* Q

289-90 So *Gloster*?] Divided as in F As one line in Q

289 purpos'd] F puspos'd Q 291 *Corn*] F *Reg* Q

292-3 *Corn* Whether Horse,] F Om Q 293 but] F & Q

294 *Corn*] F *Re* Q best] F good Q 295 entreate] F intreat Q

296 bleak] Q high F

297-8 Do Bush] Divided as in F As one line in Q

297 ruffle] F russel Q 298 scarce] F not Q

304 wild] Q wil'd F 305 *Regan*] F *Reg* Q oth'] F at'h Q

ACT III

SCENE I

Storme still Enter Kent, and a Gentleman, seuerally

Kent Who's there besides foule weather?

Gent One minded like the weather, most vnquietly

Kent I know you Where's the King?

Gent Contending with the fretfull Elements,
 Bids the winde blow the Earth into the Sea, 5
 Or swell the curled Waters 'boue the Mainie,
 That things might change, or cease, teares his white haire,
 Which the impetuous blasts with eyles rage
 Catch in their furie, and make nothing of,
 Striues in his little world of man to outscorne, 10
 The too and fro conflicting wind and raine,
 This night wherein the cub-drawne Beare would couch,
 The Lyon, and the belly pinched Wolfe
 Keepe their furre dry, vnbonneted he runnes,
 And bids what will take all

Kent But who is with him? 15

Gent None but the Foole, who labours to out-iest
 His heart-strooke iniuries

Kent Sir, I do know you,
 And dare vpon the warrant of my note
 Commend a deere thing to you There is diuision
 (Although as yet the face of it is couer'd 20
 With mutuall cunning) 'twixt Albany, and Cornwall

ACT III] *Actus Tertius* F Om Q

SCENE I] *Scena Prima* F Om Q

S D *Storme seuerally*] F *Enter Kent and a Gentleman at seuerall doores* Q

1 Who's there besides] F Whats here beside Q

4 Elements] F element Q 7 cease,] Q cease F

7-15 teares all] From Q Om F 11 raine,] raine, Q

14 furre] Q corr surre Q uncorr 18 note] F Arte Q

20 15] F be Q

III I THE TRAGEDIE OF KING LEAR

Who haue, as who haue not, that their great Starres
 Thron'd and set high, Seruants, who seeme no lesse,
 Which are to France the Spies and Speculations
 25 Intelligent of our State What hath bin seene,
 Either in snuffes, and packings of the Dukes,
 Or the hard Reine which both of them hath borne
 Against the old kinde King, or something deeper,
 Whereof (perchance) these are but furnishings —
 30 But true it is, from *France* there comes a power
 Into this scattered kingdome, who alreadie,
 Wise in our negligence, haue secret feet
 In some of our best Ports, and are at point
 To shew their open banner Now to you,
 35 If on my credit you dare build so farre,
 To make your speed to Douer, you shall find
 Some that will thanke you, making iust report
 Of how vnnaturall and bemadding sorrow
 The King hath cause to plaine,
 40 I am a Gentleman of blood and breeding,
 And from some knowledge and assurance, offer
 This office to you
Gent I will talke further with you
Kent No, do not
 For confirmation that I am much more
 45 Then my out-wall, open this Purse, and take
 What it containes If you shall see *Cordelia*,

22-9 From F Om Q 23 high,] Rowe, ed 1 high, F
 29 furnishings —] Rowe furnishings F 30-42 From Q Om F
 31-5 Divided as by Pope Divided in Q at our (with 'neghgēce,' tucked down)]
 Ports,] banner,] farre,
 31 alreadie,] alreadie Q
 32 Wise] wise Q negligence] neghgēce Q haue] Haue Q
 33 In] in Q and] And Q 34 To] to Q banner] banner, Q
 35 If] if Q 39 plaine,] Q2 plaine, Q1
 41-2 Divided as by Jennens Divided in Q at assurance,] you
 41 offer] Offer Q 42 This] this Q 43 further] F farther Q
 44 am] F Om Q
 45 out-wall,] Q corr outwall, Q uncorr out-wall, F

THE TRAGEDIE OF KING LEAR III II

(As feare not but you shall) shew her this Ring,
 And she will tell you who that Fellow is
 That yet you do not know Fye on this Storme,
 I will go seeke the King 50
Gent Giue me your hand, haue you no more to say?
Kent Few words, but to effect more then all yet,
 That when we haue found the King, in which your pain
 That way, Ile this he that first lights on him,
 Holla the other *Exeunt* 55

SCENE II

Storme still

Enter Lear, and Foole

Lear Blow windes, & crack your cheeks, Rage, blow
 You Cataracts, and Hyrricano's spout,
 Till you haue drench'd our Steeples, drown'd the Cockes
 You Sulph'rous and Thought-executing Fires,
 Vaunt-curriours of Oake-cleauing Thunder-bolts, 5
 Sindge my white head And thou all-shaking Thunder,
 Strike flat the thicke Rotundity o'th'world,
 Cracke Natures moulds, all germanes spill at once
 That makes ingratefull Man

48 that] F your Q
 51 As one line in Q As two lines in F, divided at hand, haue] Q Haue F
 53 in which your pain] F Om Q
 54 That way, Ile this he] That way, Ile this He F Ile this way, you that,
 he Q
 on him,] Lined as in F Prefixed to 55 in Q, with initial capital
 55 Holla] F hollow Q

SCENE II] *Scena Secunda* F Om Q

S D *Storme still*] F Om Q

1 windes] F wind Q

2-9 Divided as in F Divided in Q at drencht,|sulpherous and|vaunt-currers
 to|head,|flat|natures|make|man

2 Cataracts] F caterickes Q Hyrricano's] F Hircanios Q

3 drench'd our] F drencht,|The Q drown'd] Q drown F

4 Sulph'rous] F sulpherous Q

5 Vaunt-currnors of] F vaunt-currers to Q

7 Strike] F smite Q o'th'] F of the Q

8 moulds] F Mold Q 9 makes] F make Q

III II THE TRAGEDIE OF KING LEAR

- 10 *Foole* O Nunkle, Court holy-water in a dry house, is better
 then this Rain-water out o'doore Good Nunkle, in,
 aske thy Daughters blessing, heere's a night pitties
 neither Wisemen, nor Fooles
- Lear* Rumble thy belly full spit Fire, spowt Raine
 15 Nor Raine, Winde, Thunder, Fire are my Daughters,
 I taxe not you, you Elements with vnkindnesse
 I neuer gaue you Kingdome, call'd you Children,
 You owe me no subscription Then let fall
 Your horrible pleasure Heere I stand your Slaue,
 20 A poore, infirme, weake, and dispis'd old man
 But yet I call you Seruile Ministers,
 That will with two pernicious Daughters ioyne
 Your high-engender'd Battailes, 'gainst a head
 So old, and white as this O, ho! 'tis foule
- 25 *Foole* He that has a house to put's head in, has a good
 Head-peece
 The Codpiece that will house,
 Before the head has any,
 The Head, and he shall Lowse
 30 So Beggers marry many
 The man that makes his Toe,

- 10-13 As prose in F As verse in Q, divided at house|doore,|blessing,|foole
 with an initial capital to each line
- 10 holy-water] F holy water Q corr holly water Q uncorr
- 11 o'] F a Q in,] F in, and Q
- 13 neither] F nether Q Wisemen] F wise man Q
 Fooles] F foole Q
- 16 taxe] F taske Q
- 18-24 Divided as in F Divided in Q at horrible (with 'plesure' tucked down)|
 weak &|seruile|ioin'd|white|foule
- 18 subscription Then] F subscription, why then Q
- 22 will] F haue Q ioyne] F ioin'd Q
- 23 Battailes] F battel Q 24 ho'] F Om Q
- 25 put's] F put his Q
- 27-34 Divided as by Johnson As verse in F, divided at any,|many |make,|wake
 As prose in Q
- 28 Before] before Q, F 30 So] so Q, F
- 31 that] Q y F

What he his Hart shold make,
 Shall of a Corne cry woe,
 And turne his sleepe to wake
 For there was neuer yet faire woman, but shee made 35
 mouthes in a glasse

Enter Kent

Lear No, I will be the patterne of all patience,
 I will say nothing

Kent Who's there?

Foole Marry here's Grace, and a Codpiece, that's a Wiseman, 40
 and a Foole

Kent Alas Sir are you here? Things that loue night,
 Loue not such nights as these The wrathfull Skies
 Gallow the very wanderers of the darke
 And make them keepe their Caues Since I was man, 45
 Such sheets of Fire, such bursts of horrid Thunder,
 Such groanes of roaring Winde, and Raine, I neuer
 Remember to haue heard Mans Nature cannot carry
 Th'affliction, nor the feare

Lear Let the great Goddes
 That keepe this dreadfull pudder o're our heads, 50
 Finde out their enemies now Tremble thou Wretch,
 That hast within thee vndiuidged Crimes
 Vnwhipt of Iustice Hide thee, thou Bloudy hand,
 Thou Periur'd, and thou Simular of Vertue

32 What] what Q, F 33 of] F haue Q 34 And] and Q, F

35 Inset in F but] F, Q corr hut Q uncorr

36 S D *Enter Kent*] Placed as in F Placed in Q after patience (37), and mis-
 printed *Enter Kent*

42-8 Divided as in F Divided in Q at here?|these,|of the|caues,|fire,|grones of|
 remember|cary

42 are] F sit Q 44 wanderers] F wanderer Q

45 make] F makes Q 47 neuer] F ne're Q

49 Th'] F The Q feare] F force Q

49-60 Let sinning] Divided as in F Divided in Q at dreadful|now,|
 within thee|Iustice,|periur'd,and|incestuous,|couert|life,|centers,|grace,|
 sinning

50 pudder] F Powther Q 54 Simular] F simular man Q

III II THE TRAGEDIE OF KING LEAR

- 55 That art Incestuous Caytiffe, to peeces shake
 That vnder couert, and conuenient seeming
 Ha's practis'd on mans life Close pent-up guilts,
 Rieue your concealing Continents, and cry
 These dreadfull Summoners grace I am a man,
 More sinn'd against, then sinning
- 60 *Kent* Alacke, bare-headed?
 Gracious my Lord, hard by heere is a Houell,
 Some friendship will it lend you 'gainst the Tempest
 Repose you there, while I to this hard house,
 (More harder then the stones whereof 'tis rais'd,
 65 Which euen but now, demanding after you,
 Deny'd me to come in) returne, and force
 Their scanted curtesie
- Lear* My wits begin to turne
 Come on my boy How dost my boy? Art cold?
 I am cold my selfe Where is this straw, my Fellow?
 70 The Art of our Necessities is strange,
 And can make vilde things precious Come, your Houel,
 Poore Foole, and Knaue, I haue one part in my heart
 That's sorry yet for thee
- Foole* He that has and a little-tyne wit,
 75 With heigh-ho, the Winde and the Raine,
 Must make content with his Fortunes fit,
 Though the Raine it raineth euery day
- Lear* True Boy Come bring vs to this Houell

55 Incestuous] F incestious Q to] F in Q 57 Ha's] F hast Q
 58 concealing Continents] F concealed centers Q
 60 then] F their Q
 60-7 Alacke curtesie] Divided as in F As prose in Q
 63 while] F whilst Q
 64 harder then] F hard then is Q stones] F stone Q
 65 you] F me Q 67 wits begin] F wit begins Q
 70-2 Divided as in F Divided in Q at can, [poore,] heart
 71 And] F that Q your] F you Q 72 in] F of Q
 73 That's sorry] F That sorrowes Q
 74-7 Divided as in F As prose in Q 74 and] F Om Q
 77 Though] F for Q 78 Boy] F my good boy Q

Exeunt Lear and Kent

Foole This is a braue night to coole a Curtizan Ile speake
 a Prophetie ere I go 80
 When Priests are more in word, then matter,
 When Brewers marre their Malt with water,
 When Nobles are their Taylors Tutors,
 No Heretiques burn'd, but wenches Sutors,
 When euery Case in Law, is right, 85
 No Squire in debt, nor no poore Knight,
 When Slanders do not liue in Tongues,
 Nor Cut-purses come not to throngs,
 When Vsurers tell their Gold i'th'Field,
 And Baudes, and whores, do Churches build, 90
 Then shal the Realme of *Albion*,
 Come to great confusion
 Then comes the time, who liues to see't,
 That going shalbe vs'd with feet [time
 This prophecie *Merlin* shall make, for I liue before his 95
Exit

SCENE III

Enter Gloster, and Edmund

Glo Alacke, alacke *Edmund*, I like not this vnnaturall dealing,
 when I desired their leaue that I might pity him,
 they tooke from me the vse of mine owne house,

78 S D *Exeunt Lear and Kent*] Capell *Exit* F Om Q

79-95 From F Om Q

79-80 As prose by Malone As two lines in F, divided at Curtizan |go

91-2 Divided as by Pope As one line in F 92 Come] come F

SCENE III] *Scena Tertia* F Om Q

S D *Enter Edmund*] F *Enter Gloster and the Bastard with lights* Q

1-6 As prose in F As verse in Q, divided at this, |leaue|from me|paine|of him,
 sustaine him with an initial capital to each line

3 tooke] F tooke me Q

III III THE TRAGEDIE OF KING LEAR

- 5 charg'd me on paine of perpetuall displeasure, neither
to speake of him, entreat for him, or any way sustaine
him
- Edm* Most sauage and vnnaturall
- Glo* Go too, say you nothing There is diuision betweene
10 the Dukes, and a worsse matter then that I haue re-
ceiued a Letter this night, 'tis dangerous to be spoken,
I haue lock'd the Letter in my Closset, these iniuries
the King now beares, will be reuenged home, ther is part
of a Power already footed, we must incline to the King,
I will looke him, and priuily relieue him, goe you and
15 maintaine talke with the Duke, that my charity be not of
him perceiued, If he aske for me, I am ill, and gone to
bed, if I die for it, (as no lesse is threatned me) the
King my old Master must be relieued There is strange
things toward, *Edmund*, pray you be carefull *Exit*
- 20 *Edm* This Curtesie forbid thee, shall the Duke
Instantly know, and of that Letter too,
This seemes a faire deseruing, and must draw me
That which my Father looses no lesse then all,
The yonger rises, when the old doth fall *Exit*

4 perpetuall] F their Q

5 entreat] F Intreat Q or] F nor Q

7 *Edm*] *Bast* Q, F So also at 20

8-19 As prose in F As verse in Q, divided at betwixt (with 'the Dukes,'
tucked up) | receiued | spoken, | iniuries | home | landed, | him, and | talke | not of
him | and gon | threatned me, | there is | careful with an initial capital to each
line

8 There is] F ther's a Q betweene] F betwixt Q

11 lock'd] F lockt Q 12 ther is] F Ther's Q

13 footed] F landed Q 14 looke] F seeke Q

17 bed,] Rowe, ed 11 bed, Q, F if] F though Q
for it] F for't Q

18-19 strange things] F Some strāge thing Q

19 toward,] Q toward F

20-4 Divided as in F Divided in Q at instāly (with 'know' tucked down) |
deseruing | lesse | fall with an initial capital to each line

23 all,] all, Q, F 24 The] F then Q doth] F doe Q

THE TRAGEDIE OF KING LEAR IIIIV

SCENE IV

Enter Lear, Kent, and Foole

Kent Here is the place my Lord, good my Lord enter,
The tirrany of the open night's too rough
For Nature to endure *Storme still*

Lear Let me alone

Kent Good my Lord enter heere

Lear Wilt breake my heart?

Kent I had rather breake mine owne, good my Lord enter 5

Lear Thou think'st 'tis much that this contentious storme
Inuades vs to the skin so 'tis to thee,
But where the greater malady is fixt,
The lesser is scarce felt Thou'dst shun a Beare,
But if thy flight lay toward the roaring Sea, 10
Thou'dst meete the Beare i'th'mouth when the mind's
The bodies delicate this tempest in my mind, [free,
Doth from my sences take all feeling else,
Saue what beates there Filliall ingratitude,
Is it not as this mouth should teare this hand 15
For lifting food too't? But I will punish home,
No, I will weepe no more, in such a night,
To shut me out? Poure on, I will endure

SCENE IV] *Scena Quarta* F Om Q

f-3 Here endure] Divided as in F As prose in Q

2 The] F the Q corr the the Q uncorr

3 endure] F indure Q *Storme still*] F Om Q

4 heere] F Om Q heart?] F The question-mark is turned in Q

5 As one line in Q As two lines in F, divided at owne, good] Q Good F

6 contentious] F crulentious Q uncorr tempestious Q corr

7 skin so] skin, so Rowe, ed 11 skinso F skin, so Q

10 thy] Q they F roaring] F roring Q corr raging Q uncorr

11 i'th'] F i't'h Q mouth] mouth, Q, F

12 thus] Q corr the F, Q uncorr

14 beates] F, Q corr beares Q uncorr

there] F3 there, Ff 1-2 their Q

16 home] F sure Q

17-18 in endure] From F Om Q

III IV THE TRAGEDIE OF KING LEAR

20 In such a night as this? O *Regan*, *Gonerill*,
Your old kind Father, whose franke heart gaue all,
O that way madnesse lies, let me shun that
No more of that

Kent Good my Lord enter here

Lear Prythee go in thy selfe, seeke thine owne ease,
This tempest will not giue me leaue to ponder
25 On things would hurt me more, but Ile goe in,
In Boy, go first You houselesse pouertie —
Nay get thee in, Ile pray, and then Ile sleepe *Exit Foole*
Poore naked wretches, where so eie you are
That bide the pelting of this pittlesse storme,
30 How shall your House-lesse heads, and vnfed sides,
Your lop'd, and window'd raggednesse defend you
From seasons such as these? O I haue tane
Too little care of this Take Physicke, Pompe,
Expose thy selfe to feele what wretches feele,
35 That thou maist shake the superflux to them,
And shew the Heauens more iust

Edg (Within) Fathom, and halfe, Fathom and halfe, poore *Tom*

Enter Foole

Foole Come not in heere Nuncle, here's a spirit, helpe me,
helpe me

40 *Kent* Giue me thy hand, who's there?

Foole A spirite, a spirite, he sayes his name's poore *Tom*

19 In this?] Lined as in F Forms second half of 17 in Q
19-22 O of that] Lined as in F In Q O *Regan*, starts a line division—
father | madnes (with 'lies,' tucked up) | of that
20 gaue] F gaue you Q 22 here] F Om Q
23 thine owne] F thy one Q 26-7 From F Om Q
26 pouertie —] poverty — Rowe pouertie, F
27 *Exit Foole*] *Exit* F, placed after 26 Om Q *Exit Fool* Rowe, placed
after 26 *Fool goes in* Johnson, placed after 27
29 storme] F night Q 31 lop'd] F loopt Q
37 From F Om Q (Within)] Theobald Om F
SD *Enter Foole*] *Enter Edgar, and Foole* F, placed after 36 Om Q *The*
Fool runs out from the hovel Theobald, placed after 39 transferred by
Capell to after 37 41 spirite, a spirite] F spirit Q

Kent What art thou that dost grumble there i'th'straw? Come forth

Enter Edgar

Edg Away, the foule Fiend followes me,
Through the sharpe Hawthorne blow the windes 45
Humh, goe to thy bed and warme thee

Lear Did'st thou giue all to thy Daughters? And art thou come to this?

Edg Who giues any thing to poore *Tom*? Whom the foule fiend hath led through Fire, and through Flame, through 50
Foord, and Whirle-Poole, o're Bog, and Quagmire, that hath laid Knives vnder his Pillow, and Halters in his Pue, set Rats-bane by his Porredge, made him Proud of heart, to ride on a Bay trotting Horse, ouer foure incht Bridges, to course his owne shadow for a Traitor Blisse 55
thy fiue Wits, *Toms* a cold O do, de, do, de, do, de, blisse thee from Whirle-Windes, Starre-blasting, and taking, do poore *Tom* some charitie, whom the foule Fiend vexes There could I haue him now, and there, and there againe, and there 60

Storme still

Lear What, ha's his Daughters brought him to this passe?
Could'st thou saue nothing? Would'st thou giue 'em all?

42 i'th'] F in the Q

43 S D *Enter Edgar*] *Enter Edgar, and Foole* F, placed after 36 Om Q *Enter Edgar disguised as a madman* Theobald, placed here

44-6 Divided as by Johnson As prose in Q, F

45 Through] through F thorough Q
blow the windes] F blowes the cold wind Q

46 Humh,] F Om Q thy] F thy cold Q

47 Did'st thou giue] F Hast thou giuen Q thy] F thy two Q

50 through Fire] though Fire F through fire Q

50-1 Flame, through Foord] Flame, through Sword F foord Q

51 Whirle-] F whirl- Q 52 hath] F has Q

53 Porredge] F pottage Q 55 Blisse] F blesse Q

56 O do, de, do, de, do, de,] O do, de, do, de, do de, F Om Q

57 blisse] F blesse Q -blasting] F -blusting Q

59-60 and there againe, and there] and there ag ai ne, and there F and and there againe Q *Storme still*] F Om Q

61 What, ha's] What, Q Ha's F1 Have F4 What, have Theobald

62 Would'st] F didst Q 'em] F them Q

III IV THE TRAGEDIE OF KING LEAR

Foole Nay, he reseru'd a Blanket, else we had bin all sham'd

65 *Lear* Now all the plagues that in the pendulous ayre
Hang fated o're mens faults, light on thy Daughters

Kent He hath no Daughters Sir

Lear Death Traitor, nothing could haue subdu'd Nature
To such a lownesse, but his vnkind Daughters
70 Is it the fashion, that discarded Fathers,
Should haue thus little mercy on their flesh?
Iudicious punishment, 'twas this flesh begot
Those Pelicane Daughters

Edg Pillicock sat on Pillicock hill, alow alow, loo, loo

75 *Foole* This cold night will turne vs all to Fooles, and Madmen

Edg Take heed o'th'foule Fiend, obey thy Parents, keepe
thy words Iustice, sweare not, commit not with mans
sworne Spouse, set not thy sweet heart on proud array

80 *Tom's* a cold

Lear What hast thou bin?

Edg A Seruingman! Proud in heart, and minde, that curl'd
my haire, wore Gloues in my cap, seru'd the Lust of my
Mistris heart, and did the acte of darkenesse with her
85 Swore as many Oathes, as I spake words, & broke them
in the sweet face of Heauen One, that slept in the con-
triuing of Lust, and wak'd to doe it Wine lou'd I
deeply, Dice deerely, and in Woman, out-Paramour'd the
Turke False of heart, light of eare, bloody of hand,
90 Hog in sloth, Foxe in stealth, Wolfe in greedinesse,

66 light] F fall Q 71 flesh?] flesh F flesh, Q

72 begot] Lined as in F Prefixed to 73 in Q

74 Pillicock hill] F pelicocks hill Q
alow alow, loo, loo] F a lo lo lo Q

77 o'th'] F at'h Q

78 Iustice] F iustly Q commit not] Q commit not, F

79 sweet heart] Q Sweet-heart F

82 Seruingman!] Seruingman? F Seruingman, Q

87 wak'd] F wakt Q

88 deeply] Q deerely F out-Paramour'd] F out paramord Q

Dog in madnes, Lyon in prey Let not the creaking of
shooes, nor the rustling of Silkes, betray thy poore
heart to woman Keepe thy foote out of Brothels, thy
hand out of Plackets, thy pen from Lenders Bookes,
and defye the foule Fiend

95

Still through the Hawthorne blowes the cold winde
Sayes suum, mun, nonny,

Dolphin my Boy, Boy, *Sesey* let him trot by *Storme still*

Lear Thou wert better in a Graue, then to answeere with
thy vncover'd body, this extremitie of the Skies Is man 100
no more then this? Consider him well Thou ow'st
the Worme no Silke, the Beast, no Hide, the Sheepe,
no Wooll, the Cat, no perfume Ha! Here's three
on's are sophisticated Thou art the thing it selfe,
vnaccommodated man, is no more but such a poore, 105
bare, forked Animall as thou art Off, off you Lendings
Come, vnbutton heere

Foole Prythee Nunckle be contented, 'tis a naughtie night
to swimme in Now a little fire in a wilde Field,
were like an old Letchers heart, a small spark, all 110
the rest on's body, cold Looke, heere comes a walking
fire

92 nor] Q Nor F rustling] F ruslings Q

93 woman] F women Q
Brothels] F brothell Q

94 Plackets] F placket Q
Bookes] F booke Q

96-8 Still by] Divided as in Globe ed As prose in Q, F

97 Sayes suum, mun, nonny,] F hay no on ny, Q

98 my Boy, Boy,] my Boy, Boy F my boy, my boy, Q
Sesey F caese Q *Storme still*] F Om Q

99 Thou] F Why thou Q a] F thy Q

101 then] F but Q ow'st] F owest Q

103 Ha!] Ha' F Om Q

104 sophisticated] F so phisticated Q

106-7 Lendings Come, vnbutton heere] F leadings, come on bee true Q
uncorr lendings, come on Q corr

108 contented, 'tis] F content, this is Q

111 on's] F in Q

III IV THE TRAGEDIE OF KING LEAR

Enter Gloucester, with a Torch

Edg This is the foule Flibbertigibbet, hee begins at Cur-
few, and walkes till the first Cocke Hee giues the Web
115 and the Pin, squenies the eye, and makes the Hare-lippe,
Mildewes the white Wheate, and hurts the poore Creature
of earth

Swithold footed thrice the old,
He met the Night-Mare, and her nine-fold,
120 Bid her a-light, and her troth plight,
And aroynt thee Witch, aroynt thee

Kent How fares your Grace?

Lear What's he?

Kent Who's there? What is't you seeke?

125 *Glo* What are you there? Your Names?

Edg Poore Tom, that eats the swimming Frog, the Toad,
the Tod-pole, the wall-Neut, and the water that in
the furie of his heart, when the foule Fiend rages,
eats Cow-dung for Sallets, swallowes the old Rat, and
130 the ditch-Dogge, drinckes the green Mantle of the
standing Poole who is whipt from Tything to Tything,
and stock-punish'd, and imprison'd who hath had three
Suites to his backe, sixe shirts to his body

112 S D *Enter Torch*] F, placed after 107 *Enter Gloster* Q, placed here

113 foule] F foule fiend Q

Flibbertigibbet] F *Sriberdegibit* Q uncorr *fliberdegibek* Q corr

114 till the] Q at F giues] F, Q corr gins Q uncorr

114-15 Web and the Pin, squenies] Web and the Pin, squints F web, the
pin-queues Q uncorr web, & the pin, squemes Q corr squenies suggested
by Greg (*Variants*, p 166), who suggests alternatively squenes

115 Hare-] F harte Q uncorr hare Q corr

118-21 Divided as in F As prose in Q 118 *Swithold*] F swithald Q

118-19 old,] He met the Night-Mare] F old a nellthu night more Q uncorr
old, he met the night mare Q corr

120 a-light] F O light Q troth plight] Q troth-plight F

121 aroynt] F (both times) arint Q (both times)

Witch,] F with Q uncorr witch Q corr

127 Tod-pole] F tode pold Q uncorr tod pole Q corr

wall-Neut] F wall-wort Q uncorr wall-newt Q corr

132 stock-punish'd,] stock-punisht Q stockt, punish'd, F
had] Q Om F

Horse to ride, and weapon to weare
But Mice, and Rats, and such small Deare, 135
Haue bin Toms food, for seuen long yeare
Beware my Follower Peace Smulkin, peace thou
Fiend

Glo What, hath your Grace no better company?

Edg The Prince of Darkenesse is a Gentleman *Modo* he's 140
call'd, and *Mahu*

Glo Our flesh and blood, my Lord, is growne so vilde,
That it doth hate what gets it

Edg Poore Tom's a cold

Glo Go in with me, my duty cannot suffer 145
T'obey in all your daughters hard commands
Though their Iniunction be to barre my doores,
And let this Tyrannous night take hold vpon you,
Yet haue I ventured to come seeke you out,
And bring you where both fire, and food is ready 150

Lear First let me talke with this Philosopher,
What is the cause of Thunder?

Kent Good my Lord

Take his offer, go into the house

Lear Ile talke a word with this same lerned Theban 155
What is your study?

Edg How to preuent the Fiend, and to kill Vermine

Lear Let me aske you one word in priuate

- 134 The first line of the verse in F Part of the prose in Q
136 Haue] F Hath Q 137 Smulkin] F snulbug Q
141 *Mahu*] F ma hu - - Q
142-3 As verse first in Pope As prose in Q, F
142 blood vilde] F bloud is growne so vild my Lord Q
143 That] that Q, F
145-50 Divided as in F As prose in Q 146 T'] F to Q
149 ventured] F venter'd Q 150 fire, and food] F food and fire Q
152-3 Good house] As two lines in F, divided at offer, As one line
in Q
152 Good my] F My good Q
153 Take] take Q, F go] Go F goe Q the] Q th' F
154-5 Divided as in F As prose in Q 154 same] F most Q

III IV THE TRAGEDIE OF KING LEAR

Kent Importune him once more to go my Lord,
His wits begin t'vnsettle

Glo Canst thou blame him? *Storm still*
160 His Daughters seeke his death Ah, that good Kent,
He said it would be thus poore banish'd man
Thou sayest the King growes mad, Ile tell thee Friend
I am almost mad my selfe I had a Sonne,
Now out-law'd from my blood he sought my life
165 But lately very late I lou'd him (Friend)
No Father his Sonne deerer true to tell thee,
The greefe hath craz'd my wits What a night's this!
I do beseech your Grace —

Lear O cry you mercy, Sir
Noble Philosopher, your company

170 *Edg* Tom's a cold

Glo In fellow there, into th'Houel, keep thee warm

Lear Come, let's in all

Kent This way, my Lord

Lear With him,

I will keepe still with my Philosopher

Kent Good my Lord, sooth him Let him take the Fellow

175 *Glo* Take him you on

Kent Sirra, come on go along with vs

Lear Come, good Athenian

Glo No words, no words, hush

Edg Childe *Rowland* to the darke Tower came,

180 His word was still, fie, foh, and fumme,

I smell the blood of a Brittish man

Exeunt

158-9 Importune vnsettle] Divided as in F As prose in Q
158 once more] F Om Q 159 t'] F to Q *Storm still*] F Om Q
160 Ah,] F O Q 161 banish'd] F banisht Q 164 he] F a Q
167-8 The Grace —] Divided as in F Divided in Q at wits,|Grace
167 this'] this? Q, F 168 Grace—] Grace Q grace F grace,—Capell
168-9 O company] Divided as in F As one line in Q
168 Sir] F Om Q 171 into th'] F in't Q
172-3 With Philosopher] Divided as in F As one line in Q
174 As one line in Q As two lines in F, divided at him
179 Tower came] F towne come Q 181 *Exeunt*] F Om Q

SCENE V

*Enter Cornwall, and Edmund**Corn* I will haue my reuenge, eie I depart his house*Edm* How my Lord, I may be censured, that Nature thus giues way to Loyaltie, something feares mee to thinke of*Corn* I now perceiue, it was not altogether your Brothers euill disposition made him seeke his death but a pro- uoking merit set a-worke by a reprouable badnesse in himselfe 5*Edm* How malicious is my fortune, that I must repent to be iust! This is the Letter hee spoake of, which approues him an intelligent partie to the aduantages of France O Heauens! that this Treason were not, or not I the detector 10*Corn* Go with me to the Dutchesse*Edm* If the matter of this Paper be certam, you haue mighty businesse in hand 15*Corn* True or false, it hath made thee Earle of Gloucester seeke out where thy Father is, that hee may bee ready for our apprehension*Edm* (Aside) If I finde him comforting the King, it will stuffe his suspition more fully (Aloud) I will perseuer in my course of Loyalty, though the conflict be sore betweene that, and my blood 20*Corn* I will lay trust vpon thee and thou shalt finde a dearer Father in my loue *Exeunt* 25SCENE V] *Scena Quinta* F Om QSD *Edmund*] F *Bastard* Q

1 his] F the Q

2 *Edm*] *Bast* Q, F So throughout the scene

10 iust!] iust? Q, F Letter] letter Q Letter which F

12 this] F his Q were not,] F were, Q

20 (Aside)] Theobald Om Q, F

21 (Aloud)] Om Q, F

24 dearer] Q deere F 25 *Exeunt*] F *Exit* Q

III VI THE TRAGEDIE OF KING LEAR

SCENE VI

Enter Kent, and Gloucester

Glo Heere is better then the open ayre, take it thankfully I
will peece out the comfort with what addition I can I
will not be long from you

Kent All the powre of his wits, haue giuen way to his impa-
5 tience the Gods reward your kindnesse *Exit Gloucester*

Enter Lear, Edgar, and Foole

Edg *Fraterretto* cals me, and tells me *Nero* is an Angler in
the Lake of Darknesse pray Innocent, and beware the
foule Fiend

Foole Prythee Nunkle tell me, whether a madman be a Gentle-
10 man, or a Yeoman

Lear A King, a King

Foole No, he's a Yeoman, that ha's a Gentleman to his Sonne
for hee's a mad Yeoman that sees his Sonne a Gentleman
before him

Lear To haue a thousand with red burning spits
15 Come hizzing in vpon 'em

Edg The foule fiend bites my backe

Foole He's mad, that trusts in the tameness of a Wolfe, a
horses health, a boyes loue, or a whores oath

Lear It shalbe done, I wil arraigne them straight,
20 (To Edgar) Come sit thou here most learned Iusticer, -

SCENE VI] *Scena Sexta* F Om Q

SD *Enter Gloucester*] F *Enter Gloster and Lear, Kent, Foole, and Tom* Q

4-5 his impatience] F impatience Q 5 reward] F deserue Q

SD *Exit Gloucester*] As in Capell *Exit* F, placed after 3 Om Q

Enter Foole] F Om Q (see initial SD)

6 *Fraterretto*] F *Fraterreto* Q 7 and] F Om Q

9 whether] F The r is turned in Q

12-14 From F Om Q

15 To] F to Q, following straight on after 11 in the same line

15 16 Divided as in F As prose in Q

16 'em] F them Q

17-55 From Q Om F 17 backe] Q2 backe, Q1

21 (To Edgar)] Capell Om Q Iusticer,] From Theobald Iustice Q

(To the Fool) Thou sapient sir sit here, now you shee
[Foxes —

Edg Looke where he stands and glars, wantst thou eyes at
trial madam?

Come ore the boorne *Bessy* to mee 25

Foole Her boat hath a leake,
And she must not speake,
Why she dares not come ouer to thee

Edg The foule fiend haunts poore *Tom* in the voyce of a
nightingale, Hoppedance cries in *Toms* belly for two 30
white herring, croke not blacke Angell, I haue no foode
for thee

Kent How doe you sir? stand you not so amazd,
Will you lie downe and rest vpon the cushings?

Lear Ile see their triall first, bring in their euidence, 35
(To *Edgar*) Thou robed man of Iustice take thy place,
(To the Fool) And thou his yokefellow of equity,
Bench by his side, (To *Kent*) you are o'th'commission,
Sit you too

Edg Let vs deale iustly, 40

22 (To the Fool)] Capell Om Q now] Q2 no Q1
Foxes —] Foxes -- Q

23 wantst] Q2 wantst Q1 eyes] eyes Q2 eyes, Q1

24 trial] triall Q2 tral Q1 madam?] madam Q

25 As a verse line following prose first in Capell The whole speech as prose
in Q

Come] come Q boorne] Capell broome Q

26-7 Divided as by Capell As one line in Q 27 And] and Q

28 come] Q2 come, Q1

29-32 Divided in Q at nigh- (with 'tingale,' tucked down)]herring,|thee

29 haunts] haüts Q 31 croke] Croke Q

33-4 Divided as by Theobald As prose in Q

34 Will] will Q

35-9 Divided as by Pope As prose in Q

36 (To *Edgar*)] Capell Om Q Thou] thou Q
robed] Pope robbed Q

37 (To the Fool)] Capell Om Q And] & Q

38 Bench] bench Q (To *Kent*)] Capell Om Q
o'th'] o'th Q2 o't'h Q1

39 Sit] sit Q 40 iustly,] Q2 iustly Q1

III VI THE TRAGEDIE OF KING LEAR

- Sleepest or wakest thou iolly shepheard,
 Thy sheepe bee in the corne,
 And for one blast of thy minikin mouth,
 Thy sheepe shall take no harme,
 45 Pur the cat is gray
Lear Arraigne her first, tis *Gonorill*, I here take my oath^e ' before this honorable assembly she kickt the poore ' king her father
Foole Come hither mistrisse, is your name *Gonorill*?
 50 *Lear* She cannot deny it
Foole Cry you mercy, I tooke you for a ioynt stoole
Lear And heres another whose warpt lookes proclaime,
 What store her hart is made on, stop her there,
 Armes, armes, sword, fire, corruption in the place,
 55 False Iusticer why hast thou let her scape?
Edg Blesse thy fue wits
Kent O pittie Sir, where is the patience now
 That you so oft haue boasted to retaine?
Edg (Aside) My teares begin to take his part so much,
 60 They marre my counterfetting
Lear The little dogges, and all,
 Trey, Blanch, and Sweet-heart see, they barke at me
Edg Tom will throw his head at them Auaunt you Curres,
 Be thy mouth or blacke or white
 65 Tooth that poysons if it bite

41-4 Divided as by Theobald As prose in Q, in which the whole speech runs continuously as prose — but Thy (42) has an initial capital in Q, standing at the beginning of the second line of the speech

41 Sleepest] sleepest Q 43 And] and Q 44 Thy] thy Q
 46 first,] Q2 first Q1 47 she] Q2 Om Q1
 49 mistrisse,] mistrisse Q1 Mistresse, Q2 *Gonorill*? *Gonorill* Q
 51 mercy,] Q2 mercy Q1 ioynt] Q2 ioyne Q1
 53 on] Capell an Q 55 scape?] Q2 scape Q1
 59 (Aside)] Rowe Om Q, F 60 They] F Theile Q

63-73 Divided as by Rowe Divided in F at you|white|bite|Grim,|Hym|
 taile,|waile,|head,|fled|Fayres,|dry, with an initial capital to each line
 Divided in Q at curs,|bite,|him,|waile,|all|fares, and|dry with initial
 capitals except to the last two lines

63 Tom] Tom, F *Tom* Q 64 Be] Q be F

Mastiffe, Grey-hound, Mongrill grim,
Hound or Spaniell, Brache, or Lym
Or Bobtaile tike, or Trundle-taile,
Tom will make him weepe and waile,
For with throwing thus my head, 70
Dogs leapt the hatch, and all are fled
Do, de, de, de sese Come, march to Wakes and Fayres,
and Market Townes poore Tom thy horne is dry

Lear Then let them Anatomize *Regan* See what breeds
about her heart Is there any cause in Nature that make 75
these hard hearts? You sir, I entertaime for one of my
hundred, only, I do not like the fashion of your garments
You will say they are Persian, but let them bee
chang'd

Kent Now good my Lord, lye heere, and rest awhile 80

Lear Make no noise, make no noise, draw the Curtaines
so, so, wee'l go to Supper i'th'morning

Foole And Ile go to bed at noone

66-7 Mongrill grim, [Hound] Rowe (substantially) Mongrill, Grim, [Hound F
mungril, grim-hoūd Q

67 Lym] From Hanmer Hym F him Q

68 Or Bobtaile tike] Or Bobtaile tight F Bobtaile tike Q
Trundle-taile] Q2 trūdle-taile Q1 Troudle taile F

69 him] F them Q

70 head,] Q head, F

71 leapt] F leape Q

72 Do, de, de, de sese] F loudla doodla Q

73 and] Q And F dry] Q dry, F

74-9 As prose in F Divided in Q at about (with 'her' tucked up) [hardnes,
hundred, [say,] chang'd with an initial capital to each line

74 Anatomize] F anotomize Q

75 make] F makes Q

76 these hard hearts?] Rowe these hard-hearts F this hardnes, Q
entertaime] F entertaime you Q

78 You will] F youle Q Persian] F Persian atture Q

80 heere, and rest] F here Q

81-2 As prose in F As two lines in Q, divided at curtains, so, so, so, [morning,
so, so, so, with an initial capital to each line

82 so, so,] F so, so, so, Q i'th'morning] F it'h morning, so, so, so, Q

83 From F Om Q

Enter Gloster

- Glo* Come hither Friend Where is the King my Master?
 85 *Kent* Here Sir, but trouble him not, his wits are gon
Glo Good friend, I prythee take him in thy armes,
 I haue ore-heard a plot of death vpon him
 There is a Litter ready, lay him in't,
 And driue toward Douer friend, where thou shalt meete
 90 Both welcome, and protection Take vp thy Master,
 If thou should'st dally halfe an houre, his life
 With thine, and all that offer to defend him,
 Stand in assured losse Take vp, take vp,
 And follow me, that will to some prouision
 Giue thee quicke conduct
 95 *Kent* Oppressed nature sleepes,
 This rest might yet haue balmed thy broken sinewes,
 Which if conuenience will not alow [maister,
 Stand in hard cure, (To the Fool) Come helpe to beare thy
 Thou must not stay behind
Glo Come, come, away
Exeunt Kent, Gloucester, and the Fool, bearing
off the King
 100 *Edg* When we our betters see bearing our woes
 83 S D *Enter Gloster*] Placed as by Capell (who has 'Re-enter ') Placed
 in F after 79, in Q after 82
 84 As one line in Q As two lines in F, divided at Friend
 88-94 Divided as in F Divided in Q at Douer frend, [vp thy (with 'master,'
 tucked down) [with thine] [losse,] [prouision
 89 toward] F towards Q
 93 vp, take vp,] F vp to keepe Q uncorr vp the King Q corr
 94 me,] F Q corr me Q uncorr
 95-9 Oppressed behind] From Q Om F, in which Come away (99)
 forms a line with Giue conduct (95)
 97-9 Which behind] Divided as by Theobald Divided in Q at cure,]
 behind
 98 Stand] stand Q (To the Fool)] Theobald Om Q
 99 Thou] thou Q
 99 S D *Exeunt King*] Capell *Exeunt F Exit Q*
 100-13 From Q Om F
 100-1 Divided as in Q2 As prose in Q1

We scarcely thinke our miseries our foes
 Who alone suffers, suffers most i'th'mind,
 Leauing free things and happy shoves behind,
 But then the mind much sufferance doth ore scip,
 When grieve hath mates, and bearing fellowship 105
 How light and portable my paine seemes now,
 When that which makes me bend, makes the King bow
 He childed as I fathered *Tom* away,
 Marke the high noyses and thy selfe bewray,
 When false opinion whose wrong thoughts defile thee, 110
 In thy iust prooffe repeals and reconciles thee
 What will hap more to night, safe scape the King,
 Lurke, lurke *Exit*

SCENE VII

*Enter Cornwall, Regan, Gonerill, Edmond,
 and Seruants*

Corn Poste speedily to my Lord your husband, shew him
 this Letter, the Army of France is landed seeke out the
 Traitor Glouster *Exeunt some of the Seruants*

Reg Hang him instantly

Gon Plucke out his eyes 5

101 We] Q2 we Q1 thinke] Q2 thinke, Q1
 miseries] Q2 miseries, Q1

102 suffers, suffers most] Theobald suffers suffers, most Q
 i'th'] i'th Q2 i'th Q1

104 ore scip] or'e scip Q1 ore-skip Q2 108 fathered] fathered, Q

111 thee] thee, Q

113 *Exit*] As in Camb ed *Exit Edgar* Theobald Om Q

SCENE VII] *Scena Septima* F Om Q

S D *Enter Seruants*] F, but with *Bastard* for *Edmond* *Edmond* from
 Theobald (*Edmund*) *Enter Cornwall, and Regan, and Gonerill, and
 Bastard* Q

1-3 As prose in F As two lines in Q, divided at this (with 'letter' tucked up)]
Glouster with an initial capital to each line

1 him] Q hin F

3 Traitor] F vilaine Q *Exeunt Seruants*] From Capell Om Q, F

5 Q uncorr has (company at the end of this line-space above the misprinted
 catchword *Cern* (company is deleted here in Q corr

III VII THE TRAGEDIE OF KING LEAR

Corn Leauē him to my displeasure *Edmond*, keepe you our
Sister company the reuenges wee are bound to take vpon
your Traitorous Father, are not fit for your beholding
Aduice the Duke, where you are going, to a most festinate
10 preparation we are bound to the like Our Postes shall
be swift, and intelligent betwixt vs Farewell deere Sister,
farewell my Lord of Glouster

Enter Steward

How now? Where's the King?
Stew My Lord of Glouster hath conuey'd him hence
15 Some fūe or six and thirty of his Knights,
Hot Questrists after him, met him at gate,
Who, with some other of the Lord's dependants,
Are gone with him toward Douer, where they boast
To haue well armed Friends

Corn Get horses for your Mistris

Exit Steward

20 *Gon* Farewell sweet Lord, and Sister

Corn *Edmund* farewell

Exeunt Gonerill and Edmund

go seek the Traitor Gloster,
Pinnion him like a Theefe, bring him before vs

- 6-12 As prose in F Divided in Q at sister (with 'company' tucked down)|
father,|you are (with 'going' tucked down)|like,|betwixt vs,|*Gloster*, with
an initial capital to each line
7 reuenges] F reuenge Q
9 Aduice] F aduise Q Duke,] Duke Q, F
festinate] F2 festinate F1 festuant Q
10 Postes] F post Q 11 intelligent] F intelligence Q
12 S D *Enter Steward*] Q, F placed here in F, placed after King? (13) in Q
14 hence] hence F hence, Q
15-19 Some Friends] Divided as in F As prose in Q, with initial capital
to 15
15 Knights,] Knights Q, F 16 Questrists] F questrists Q
17 Lord's] Pope Lords Q Lords, F 18 toward] F towards Q
19 *Exit Steward*] *Exit Oswald* Staunton Om Q, F
21 *Exeunt Edmund*] *Exeunt Goneril and Edmund* Staunton *Exit Gon*
and Bast Q *Exit* F placed in both after 20

Exeunt other Seruants

Though well we may not passe vpon his life
 Without the forme of Iustice, yet our power
 Shall do a curt'sie to our wrath, which men 25
 May blame, but not comptroll

Enter Gloucester, and Seruants

Who's there? the Traitor?

Reg Ingratefull Fox, 'tis he

Corn Binde fast his corky armes

Glo What meanes your Graces? Good my Friends consider
 You are my Ghests do me no foule play, Friends 30

Corn Binde him I say

Reg Hard, hard O filthy Traitor

Glo Vnmercifull Lady as you are, I'me none

Corn To this Chaire binde him Villaine, thou shalt finde —

Regan plucks his beard

Glo By the kinde Gods, 'tis most ignobly done
 To plucke me by the Beard 35

Reg So white, and such a Traitor?

Glo Naughty Ladie,
 These haire which thou dost rauish from my chin
 Will quicken and accuse thee I am your Host,
 With Robbers hands, my hospitable fauours
 You should not ruffle thus What will you do? 40

22 S D *Exeunt Seruants*] From Capell Om Q, F

23 well] F Om Q 24 Iustice,] Q Iustice F

25-6 Divided as in F Divided in Q at blame|traytor?

25 curt'sie] F curtesie Q

26 comptroll] F controule Q

Enter Seruants] F, placed here *Enter Gloster brought in by two or three, Q*, placed after traytor? (26)

29-30 Divided as in Q Divided in F at Graces?|Ghests |Friends

30 You] Q you F do] doe Q Do F

32 Lady] Q Lady, F I'me none] F I am true Q

33 One line in Q Two lines in F, divided at him, him] him, Q, F
 finde —] finde F *Regan beard*] Johnson Om Q, F

34-5 Divided as in F As prose in Q

36-7 Naughty chin] Divided as in F As one line in Q

- Corn* Come Sir What Letters had you late from France?
Reg Be simple answer'd, for we know the truth
Corn And what confederacie haue you with the Traitors,
Late footed in the Kingdome?
45 *Reg* To whose hands you haue sent the Lunaticke King speake
Glo I haue a Letter guessingly set downe
Which came from one that's of a newtrall heart,
And not from one oppos'd
Corn Cunning
Reg And false
Corn Where hast thou sent the King?
Glo To Douer
50 *Reg* Wherefore to Douer? Was't thou not charg'd at perill—
Corn Wherefore to Douer? Let him answer that
Glo I am tyed to'th'Stake, and I must stand the Course
Reg Wherefore to Douer?
Glo Because I would not see thy cruell Nailes
55 Plucke out his poore old eyes nor thy fierce Sister,
In his Annointed flesh, rash boarish phangs
The Sea, with such a storme as his bare head
In Hell-blacke night indur'd, would haue buoy'd vp

- 41 One line in Q Two lines in F, divided at Sir
42 answer'd] F answerer Q
43-4 Divided as by Rowe As prose in Q, F
44 Late] late Q, F
45 One line in Q Two lines in F, divided at hands you] Q You F
King speake] King speake? Q King Speake F
50 One line in Q Two lines in F, divided at Douer?
perill —] perill --- Q perill F
51 answer] F first answerer Q
52 One line in Q Two lines in F, divided at Stake, to'th'] F tot'h Q
and] Q And F
53 Douer] F Douer sir Q
54 Annointed] F aurynted Q uncorr annoynted Q corr
rash] Q sticke F
55 as] F of Q uncorr on Q corr
bare] F lou'd Q uncorr lowd Q corr head] Q head, F
56 Hell-blacke night] hell-black night Pope Hell-blacke-night F hell
blacke night Q
buoy'd] F layd Q uncorr bod Q corr

- And quench'd the Stelled fires
 Yet poore old heart, he holpe the Heauens to raine 60
 If Wolues had at thy Gate howl'd that dearne time,
 Thou should'st haue said, good Porter turne the Key
 All Cruels else subscribe but I shall see
 The winged Vengeance ouertake such Children
Corn See't shalt thou neuer Fellowes hold the Chaire, 65
 Vpon these eyes of thine, Ile set my foote
Glo He that will thinke to liue, till he be old,
 Giue me some helpe — O cruell¹ O you Gods
Reg One side will mocke another Th'other too
Corn If you see vengeance —
1 Seru Hold your hand, my Lord 70
 I haue seru'd you euer since I was a Childe
 But better seruice haue I neuer done you,
 Then now to bid you hold
Reg How now, you dogge?
1 Seru If you did weare a beard vpon your chin,
 I'd shake it on this quarrell What do you meane? 75
Corn My Villaine? *Draw and fight*
1 Seru Nay then come on, and take the chance of anger
Reg Giue me thy Sword A pezant stand vp thus?
Killes him

- 59-60 Divided as in F Divided in Q at heart, | rage,
 59 quench'd] F quench't Q Stelled] F steeled Q uncorr stelled Q
 corr
 60 holpe] F holpt Q raine] F rage Q
 61 howl'd] F heard Q dearne] Q sterne F
 63 subscribe] F subscrib'd Q 65 the] Q y^s F
 66 these] F those Q 68 you] F ye Q
 69 Th'other] F tother Q
 70 vengeance —] vengeance - - - Q vengeance F
 1 Seru] From Capell Seru F Seruant Q 71 you] F Om Q
 72-3 But hold] Divided as in F One line in Q
 74-5 Divided as in F As prose in Q
 74 1 Seru] Ser F Seru Q
 76 *Draw and fight*] *draw and fight* Q Om F
 77 1 Seru] Seru Q, F Nay] F Why Q
 78 *Killes him*] F *Shee takes a sword and runs at him behind* Q

III VII THE TRAGEDIE OF KING LEAR

- 1 *Seru* Oh I am slaine my Lord, you haue one eye left
 80 To see some mischefe on him Oh
Corn Lest it see more, preuent it, Out vilde gelly
 Where is thy luster now?
Glo All darke and comfortlesse! Where's my Sonne *Edmund*?
Edmund, enkindle all the sparkes of Nature
 To quit this horrid acte
 85 *Reg* Out treacherous Villaine,
 Thou call'st on him, that hates thee It was he
 That made the ouerture of thy Treasons to vs
 Who is too good to pittie thee
Glo O my Follies! then *Edgar* was abus'd,
 90 Kinde Gods, forgiue me that, and prosper him
Reg Go thrust him out at gates, and let him smell
 His way to Douer

Exit a Seruant with Glouster

- How is't my Lord? How looke you?
Corn I haue receiu'd a hurt Follow me Lady,
 Turne out that eyelesse Villaine throw this Slaue
 95 Vpon the Dunghill *Regan*, I bleed apace,
 Vntimely comes this hurt Giue me your arme

Exit Cornwall, led by Regan

- 2 *Seru* Ile neuer care what wickednes I doe,

79-80 Divided as in F As prose in Q

79 1 *Seru*] *Ser* F *Seruant* Q you haue] F yet haue you Q

83 One line in Q Two lines in F, divided at comfortlesse? comfortlesse!]
 comfortlesse? F comfortles, Q

84-5 *Edmund* acte] Divided as in F As one line in Q

84 enkindle] F vnbridle Q

85-8 Out thee] Divided as in F As prose in Q

85 treacherous] F Om Q

91-2 Divided as by Capell Divided in F at smell|Douer|you? As prose in Q

92 S D *Exit Glouster*] *Exit with Glouster* F Om Q

94-6 Divided as in F Divided in Q at vpon|vntimely|arme

95 Dunghill] F dungell Q

96 S D *Exit Regan*] *Theobald* *Exeunt*, F *Exit* Q

97-105 From Q Om F

97 2 *Seru*] From Capell *Seruant* Q

If this man come to good

3 *Seru* If she liue long,
And in the end meet the old course of death,
Women will all turne monsters 100

2 *Seru* Lets follow the old Earle, and get the bedlam
To lead him where he would, his rogish madnes
Allows it selfe to any thing

3 *Seru* Goe thou, ile fetch some flaxe and whites of egges
To apply to his bleeding face, now heauen helpe him 105

Exeunt seuerally

98 3 *Seru*] From Capell 2 *Servant* Q

98-100 If she monsters] Divided as by Theobald As prose in Q

99 And] & Q 100 Women] women Q

101 2 *Seru*] From Capell 1 *Ser* Q bedlam] Q2 bedlom Q1

102 rogish] Q uncorr Om Q corr

104-5 Divided as by Theobald As prose in Q

104 3 *Seru*] From Capell 2 *Ser* Q

105 To] to Q *Exeunt seuerally*] From Theobald *Exit* Q

ACT IV

SCENE I

Enter Edgar

Edg Yet better thus, and knowne to be contemn'd,
Then still contemn'd and flatter'd To be worst,
The lowest, and most dejected thing of Fortune,
Stands still in esperance, liues not in feare
5 The lamentable change is from the best,
The worst returnes to laughter Welcome then,
Thou vnsubstantiall ayre that I embrace
The Wretch that thou hast blowne vnto the worst,
Owes nothing to thy blasts

Enter Glouster, and an Old man

But who comes heere?
10 My Father poorely led? World, World, O world!
But that thy strange mutations make vs hate thee,
Life would not yeelde to age

Old M O my good Lord,
I haue bene your Tenant, and your Fathers Tenant,
These fourescore yeares

ACT IV] *Actus Quartus* F Om Q

SCENE I] *Scena Prima* F Om Q

2 flatter'd To be worst,] Pope flatter'd, to be worst F flattered to be worst, Q

4 esperance] F experience Q

6-9 Welcome blasts] From F Om Q

9 S D *Enter man*] *Enter Glouster, and an Oldman* F, placed here *Enter Glost led by an old man* Q, placed after age (12)

9-10 But world!] Divided as by Pope F begins a new line with But and divides at led? world! Corresponding material in one line in Q

9 But who comes] F Who's Q

10 poorely led?] F poorlie, leed, Q uncorr part, eyd, Q corr

12-14 O yeares] Divided as by Johnson Divided in F at your Tenant, | yeares As prose in Q

13 and] And F & Q

14 These fourescore yeares] these fourescore yeares F this forescore --- Q

Glo Away, get thee away good Friend be gone, 15
Thy comforts can do me no good at all,
Thee, they may hurt

Old M You cannot see your way

Glo I haue no way, and therefore want no eyes
I stumbled when I saw Full oft 'tis seene,
Our meanes secure vs, and our meere defects 20
Proue our Commodities Oh deere Sonne *Edgar*,
The food of thy abused Fathers wrath
Might I but liue to see thee in my touch,
I'd say I had eyes againe

Old M How now? who's there?

Edg (*Aside*) O Gods! Who is't can say I am at the worst? 25
I am worse then ere I was

Old M 'Tis poore mad Tom

Edg (*Aside*) And worse I may be yet the worst is not,
So long as we can say this is the worst

Old M Fellow, where goest?

Glo Is it a Beggar-man?

Old M Madman, and beggar too 30

Glo He has some reason, else he could not beg
I'th'last nights storme, I such a fellow saw,
Which made me thinke a Man, a Worme My Sonne
Came then into my minde, and yet my minde
Was then scarce Friends with him I haue heard more 35
As Flies to wanton Boyes, are we to th'Gods, [*since*
They kill vs for their sport

Edg (*Aside*) How should this be?
Bad is the Trade that must play Foole to sorrow,

17 You] F Alack sir, you Q 21 Oh] F ah Q

25 (*Aside*)] Johnson Om Q, F So also at 27, 37, 51

28 So] F As Q 30 Madman] F Mad man Q 31 He] F A Q

32 I'th'] F In the Q

35 One line in Q Two lines in F, divided at him

36 Flies to] F flies are toth' Q 37 kill] F butt Q

37-9 How. Master] Divided as in F As prose in Q

38 Foole] F the foole Q

IV I THE TRAGEDIE OF KING LEAR

- Ang'ring it selfe, and others (Aloud) Blesse thee Master
Glo Is that the naked Fellow?
40 *Old M* I, my Lord
Glo Then prethee get thee away If for my sake
Thou wilt oie-take vs hence a mile or twaine
I'th'way toward Douer, do it for ancient loue,
And bring some couering for this naked Soule,
Which Ile intreate to leade me
45 *Old M* Alacke sir, he is mad
Glo 'Tis the times plague, when Madmen leade the blinde
Do as I bid thee, or rather do thy pleasure
Aboue the rest, be gone
Old M Ile bring him the best Parrell that I haue,
Come on't, what will *Exit*
50 *Glo* Sirrah, naked fellow
Edg Poore Tom's a cold (Aside) I cannot daub it further
Glo Come hither fellow
Edg (Aside) And yet I must (Aloud) Blesse thy sweete eyes,
Glo Know'st thou the way to Douer? [they bleede
55 *Edg* Both style, and gate, Horseway, and foot-path poore
Tom hath bin scarr'd out of his good wits Blesse thee
good mans sonne, from the foule Fiend Fiue fiends haue

39 (Aloud)] Om Q, F

41 Then prethee] Q Om F get] Q Get F away] F gon Q

42 hence] F here Q 45 Which] F Who Q

46 One line in Q Two lines in F, divided at plague, when] Q When F

49 haue,] Q2 haue Q1, F 50 *Exit*] F Om Q

51 daub] F dance Q further] F farther Q

53 And yet I must] F Om Q (Aside)] Johnson Om F

(Aloud)] Om Q, F

Blesse bleede] Separate line in F And bleede as one line first in
Capell

55-7 Both Fiend] As prose in F Divided in Q at foot-path, | wits, | fiend,
with an initial capital to each line

56 scarr'd] F scard Q

56-7 thee good mans sonne,] F the good man Q

57-62 Fiue maister] From Q Om F As prose first in Pope Divided
in Q at once, | dumbnes, | *Stiberdige bit* of | chambermaids | maister with an
initial capital to each line

THE TRAGEDIE OF KING LEAR IV I

beene in poor *Tom* at once, of lust, as *Obidicut*, *Hobbi-*
didence Prince of dumbnes, *Mahu* of stealing, *Modo* of
murder, *Fliberdigebit* of moping & mowing, who since 60
possesses chambermaids and waiting women, so, blesse
thee maister

Glo Here take this purse, thou whom the heau'ns plagues
Haue humbled to all strokes that I am wretched
Makes thee the happier Heauens deale so still 65
Let the superfluous, and Lust-dieted man,
That slaues your ordinance, that will not see
Because he do's not feele, feele your powre quickly
So distribution should vndoo excesse,
And each man haue enough Dost thou know Douer? 70

Edg I Master

Glo There is a Cliffe, whose high and bending head
Lookes fearfully in the confined Deepe
Bring me but to the very brimme of it,
And Ile repayre the misery thou do'st beare 75
With something rich about me from that place,
I shall no leading neede

Edg Give me thy arme,
Poore Tom shall leade thee *Exeunt*

58 of] Of Q

60 *Fliberdigebit*] *Stiberdigebit* Q *Flibbertigibbet* Pope
moping & mowing,] mopping and mowing, Theobald Moping, &
Mohing Q

61 and] And Q

63-5 Divided as in F Divided in Q at heauens (with 'plagues' tucked up)|
makes (with 'thee' tucked down)|still,

63 thou] Q ⁊ F heau'ns] F heauens Q

67 slaues] F stands Q

69 vndoo] F vnder Q

73 fearfully] F firmly Q

76-7 With neede] Divided as in F Divided in Q at me,|need

77-8 Give thee] Divided as in F One line in Q

78 *Exeunt*] F Om Q

IV II THE TRAGEDIE OF KING LEAR

SCENE II

Enter Gonerill and Edmond

- Gon* Welcome my Lord I meruell our mild husband
 Not met vs on the way [*Enter Steward*] Now, where's your
Stew Madam within, but neuer man so chang'd [Master?
 I told him of the Army that was Landed
 5 He smil'd at it I told him you were comming,
 His answer was, the worse Of Glosters Treachery,
 And of the loyall Seruice of his Sonne
 When I inform'd him, then he call'd me Sot,
 And told me I had turn'd the wrong side out
 10 What most he should dislike, seemes pleasant to him,
 What like, offensiue
Gon (To Edm) Then shall you go no further
 It is the Cowish terror of his spirit
 That dares not vndertake Hee'l not feele wrongs
 Which tye him to an answer our wishes on the way
 15 May proue effects Backe *Edmond* to my Brother,
 Hasten his Musters, and conduct his powres
 I must change armes at home, and giue the Distaffe
 Into my Husbands hands This trustie Seruant
 Shall passe betweene vs ere long you are like to heare
 20 (If you dare venture in your owne behalfe)
 A Mistresses command Weare this, spare speech,

SCENE II] *Scena Secunda* F Om Q

S D *Enter Edmond*] From Theobald *Enter Gonorill and Bastard* Q
Enter Gonerill, Bastard, and Steward F

2 *Enter Steward*] Q, placed after maister' Placed here by Theobald Om F
 (see S D at head of scene)

3-11 Madam offensiue] Divided as in F As prose in Q

8 inform'd] F enform'd Q

10 most he should dislike,] F hee should most desire Q

11 (To Edm)] Hanmer Om Q, F

12 terror] F curre Q uncorr terror Q corr

15 *Edmond*] F *Edgar* Q

17 armes] Q names F

21 command] F coward, Q uncorr command, Q corr

this, spare] F this spare Q uncorr this, spare Q corr

Decline your head This kisse, if it durst speake
Would stretch thy Spirits vp into the ayre
Conceiue, and fare thee well

Edm Yours, in the rankes of death

Gon My most deere Gloster 25
Exit Edmond

Oh, the difference of man, and man,
To thee a Womans seruices are due,
My Foole vsurpes my body

Stew Madam, here come's my Lord

Exit Steward Enter Albany

Gon I haue beene worth the whistle

Alb Oh *Gonerill*,

You are not worth the dust which the rude winde 30
Blowes in your face I feare your disposition,
That nature which contemnes it origin
Cannot be bordered certaine in it selfe,
She that her selfe will slouer and disbranch
From her materiall sap, perforce must wither, 35
And come to deadly vse

Gon No more, the text is foolish

Alb Wisedome and goodnes, to the vild seeme vild,
Filths sauer but themselues, what haue you done? 40
Tigers, not daughters, what haue you perform'd?

24 fare thee] F far you Q 25 *Edm*] *Bast* Q, F

25-7 My due,] Divided as in F In Q, which omits 26, My *Gloster*,
(25) and 27 form one line

25 deere] F, Q uncorr deer Q corr
Exit Edmond] *Exit Bastard* Rowe, placed here *Exit* F, placed after
death Om Q

27 a] F, Q corr Om Q uncorr

28 My Foole] F My foote Q uncorr A foole Q corr
body] F, Q uncorr bed Q corr

S D *Exit Albany*] *Exit Stew* Q *Enter Albany* F

29 whistle] F, Q uncorr whistling Q corr

Oh *Gonerill*,] Lined as in F Prefixed to 30 in Q

31-50 I deepe] From Q Om F 31 disposition,] disposition Q

32 it] Q uncorr ith Q corr

- A father, and a gracious aged man
 Whose reuerence euen the head-lugd beare would lick,
 Most barbarous, most degenerate haue you madded,
 Could my good brother suffer you to doe it?
 45 A man, a Prince, by him so benifited
 If that the heauens doe not their visible spirits
 Send quickly downe to tame thes vild offences,
 It will come
 Humanity must perforce pray on it self
 Like monsters of the deepe
 50 *Gon* Milke-Liuer'd man,
 That bear'st a cheeke for blowes, a head for wrongs,
 Who hast not in thy browes an eye discerning
 Thine Honor, from thy suffering, that not know'st,
 Fools do those vilains pittie who are punisht
 55 Ere they haue done their mischiefe, wher's thy drum?
France spreads his banners in our noyseles land,
 With plumed helme, his state begins thereat,

- 42 lick,] lick Q 43 madded,] Q2 madded, Q1
 45 benifited] benifited, Q corr beniflicted, Q uncorr
 47 thes] Suggested by Greg this Q corr the Q uncorr
 48 It will come] Lined as by Malone Suffixed to 47 in Q It] it Q
 49-50 Humanity deepe] Divided as by Pope (who omits 48) As one line
 in Q
 49 Humanity] Q corr Humanly Q uncorr self] Q corr selfe Q uncorr
 50 Like] like Q 51 bear'st] F bearest Q
 52-3 Who suffering,] Divided as in F Divided in Q at honour, From thy
 suffering begins a new line which continues with material omitted from F
 See 53-9, 53-6, below
 52 eye discerning] Rowe eye-discerning F eye deseruing Q
 53 suffering,] Q suffering F
 53-9 that so?] From Q Om F
 53-6 that land,] Divided as by Theobald Divided in Q at pittie (finishing a
 line begun with From thy suffering)]mischiefe,]land,
 53-4 know'st,]Fools do] know'st, foolsdoo Q corr know'st fools,do Q uncorr
 54 who] Who Q 55 Ere] ere Q wher's] Wher's Q
 56 noyseles] Q corr noystles Q uncorr
 57 his] Suggested by Greg thy Q
 state begins thereat,] state begins thereat Q corr slayer begin threats Q
 uncorr

Whil'st thou a morall foole sits still and cries
Alack why does he so?

Alb See thy selfe diuell
Proper deformitie shewes not in the Fiend 60
So horrid as in woman

Gon Oh vaine Foole

Alb Thou changed, and selfe-couerd thing for shame
Be-monster not thy feature, wer't my fitnes
To let these hands obay my bloud,
They are apt enough to dislocate and teare 65
Thy flesh and bones, how ere thou art a fiend,
A womans shape doth shield thee

Gon Marry your manhood mew — *Enter a Messenger*

Alb What newes?

Mes Oh my good Lord, the Duke of *Cornwals* dead, 70
Slaine by his Seruant, going to put out
The other eye of Gloucester

Alb Gloucesters eyes?

Mes A Seruant that he bred, thrill'd with remorse,
Oppos'd against the act bending his Sword
To his great Master, who, thereat enrag'd 75
Flew on him, and among'st them fell'd him dead,
But not without that harmefull stroke, which since

58 Whil'st] Q corr Whil's Q uncorr

59-61 See woman] Divided as in F As prose in Q

60 shewes] Q corr seemes Q uncorr, F

61 horrid] F, Q corr horid Q uncorr 62-9 From Q Om F

63 feature,] feature, Q 65 dislocate] Q3 dislocate Qq 1-2

66 bones,] bones, Q

68 mew —] mew - - - Q corr now - - - Q uncorr

Enter a Messenger] F, placed between 61 and 70, the intervening lines
being omitted *Enter a Gentleman* Qq 1-2 placed after newes (69) in

Q1, placed here in Q2

69 *Alb*] Q corr *Alb* Q uncorr newes?] Q2 newes Q1

70-2 Oh Gloucester] Divided as in F As prose in Q

70 *Mes*] F *Gent* Q So throughout the scene (Q *Gent* or *Gen*)

72 eyes?] Q eyes F

73 thrill'd] F thrald Q

75 thereat enrag'd] thereat inrag'd Q threat-enrag'd F

IV II THE TRAGEDIE OF KING LEAR

- Hath pluckt him after
Alb This shewes you are aboute
 You Iustisers, that these our neather crimes
 80 So speedily can venge But (O poore Gloucester)
 Lost he his other eye?
Mes Both, both, my Lord
 This Leter Madam, craues a speedy answer
 'Tis from your Sister
Gon (Aside) One way I like this well,
 But being widdow, and my Gloucester with her,
 85 May all the building in my fancie plucke
 Vpon my hatefull life Another way
 The Newes is not so tart (Aloud) Ile read, and answer
 [Exit
Alb Where was his Sonne, when they did take his eyes?
Mes Come with my Lady hither
Alb He is not heere
 90 *Mes* No my good Lord, I met him backe againe
Alb Knowes he the wickednesse?
Mes I my good Lord 'twas he inform'd against him
 And quit the house on purpose, that their punishment
 Might haue the freer course
Alb Gloucester, I liue
 95 To thanke thee for the loue thou shew'dst the King,
 And to reuenge thine eyes Come hither Friend,
 Tell me what more thou know'st *Exeunt*

78-81 This eye?] Divided as in F Divided in Q at Iustisers, venge | eye
 79 You Iustisers] you Iustisers Q corr your Iustices Q uncorr You Iustices F
 81-2 Both answer] Divided as in F As one line in Q
 83 (Aside)] Johnson Om Q, F
 85 in] F on Q
 86-7 Divided as in F Divided in Q at tooke, | answer
 87 tart] F tooke Q (Aloud)] Om Q, F Exit] Q Om F
 88 One line in Q Two lines in F, divided at Sonne, when] Q When F
 94-5 Gloucester King,] Divided as in F As one line in Q
 95 shew'dst] F shewedst Q 96 thine] F thy Q
 97 know'st] F knowest Q
 Exeunt] F Exit Q

THE TRAGEDIE OF KING LEAR IVIII

SCENE III

Enter Kent and a Gentleman

Kent Why the King of *Fraunce* is so suddenly gone backe,
know you no reason?

Gent Something he left imperfect in the state, which since his
comming forth is thought of, which imports to the King-
dome, so much feare and danger that his personall returne 5
was most required and necessarie

Kent Who hath he left behind him General?

Gent The Marshall of *France* Monsier *la Far*

Kent Did your letters pierce the queene to any demonstration
of griefe? 10

Gent I sir she tooke them, read them in my presence,
And now and then an ample teare trild downe
Her delicate cheekes, it seemed she was a queene
Ouer her passion, who most rebell-like,
Sought to be King ore her

Kent O then it moued her 15

Gent Not to a rage, patience and sorow stroue,
Who should expresse her goodliest, you haue seene,
Sun-shine and raine at once, her smiles and teares,
Were like, a better way, those happie smilets,
That playd on her ripe lip seemd not to know, 20
What guests were in her eyes, which parted thence,
As pearles from diamonds dropt, in brieft,

This scene is omitted from F

SCENE III] Pope Om Q

2 reason?] Q2 reason Q1 5 so] Q2 So Q1 (at beginning of a line)

7 him General?] him, General? Q2 him, General Q1

9 demonstration] demonstratio Q

10 griefe?] Q2 griefe Q1 11 sir] Theobald say Q

13-15 Her ore her] Divided as by Pope Divided in Q at passion, ore her

14 Ouer] ouer Q who] Who Q 15 Sought] sought Q

16 stroue] From Pope streame Q 17 goodliest,] Q2 goodliest Q1

18 Sun-shine] Q2 Sun shine Q1 19 like,] like Q way,] way Q

20 seemd] seem'd Pope seeme Q 21 eyes,] Q2 eyes Q1

22 dropt,] Q2 dropt Q1

IV III THE TRAGEDIE OF KING LEAR

Sorow would be a raritie most beloued,
If all could so become it

Kent Made she no verball question?

25 *Gent* Faith once or twice she heau'd the name of father,
Pantingly forth as if it prest her heart,
Cried sisters, sisters, shame of Ladies sisters
Kent, father, sisters, what ith storme ith night,
Let pitie not be beleueed there she shooke,
30 The holy water from her heauenly eyes,
And clamour moystened, then away she started,
To deale with grieve alone

Kent It is the stars,
The stars aboue vs gouerne our conditions,
Else one selfe mate and make could not beget,
35 Such different issues, you spoke not with her since?

Gent No

Kent Was this before the King returnd?

Gent No, since

Kent Well sir, the poore distressed *Lear*'s ith towne,
Who some time in his better tune remembers,
40 What we are come about, and by no meanes
Will yeeld to see his daughter

Gent Why good sir?

Kent A soueraigne shame so elbows him, his own vnkindnes
That stript her from his benediction, turnd her
To forraine casualties, gaue her deare rights

24 question?] Q2 question Q1

29 Let] Inset in Q beleueed] beleeu'd, Q2 beleeft Q1

31 moystened,] From Capell moystened her, Q

32-3 It conditions,] Divided as by Theobald As one line in Q

33 The] the Q

35 issues,] Q2 issues, Q1 since?] Q2 since Q1

36-7 *Gent* No returnd?] Lined as in Q2 In one line-space in Q1

37 returnd?] Q2 returnd Q1

40-1 What daughter] Divided as by Pope As one line in Q

41 Will] will Q 42 him,] Q2 him Q1

43 benediction,] Q2 benediction Q1 her] Q2 her, Q1

44 casualties,] Q2 casualties Q1 rights] Q2 rights, Q1

THE TRAGEDIE OF KING LEAR IV IV

To his dog-harted daughters, these things sting 45
His mind, so venomously that burning shame
Detaines him from *Cordelia*

Gent Alack poore Gentleman

Kent Of *Albanies* and *Cornewals* powers you heard not?

Gent Tis so they are a foote

Kent Well sir, ile bring you to our maister *Lear*, 50

And leaue you to attend him, some deere cause

Will in concealement wrap me vp awhile,

When I am knowne aright you shall not greeue,

Lending me this acquaintance, I pray you go

Along with me *Exeunt* 55

SCENE IV

*Enter with Drum and Colours, Cordelia, Doctor,
and Souldiours*

Cord Alacke, 'tis he why, he was met euen now
As mad as the vext Sea, singing alowd,
Crown'd with ranke Femitar, and furrow weeds,
With Hardokes, Hemlocke, Nettles, Cuckoo flowres,
Darnell, and all the idle weedes that grow 5
In our sustaining Corne A Centery send forth,
Search euery Acre in the high-growne field,
And bring him to our eye What can mans wisdom

45-7 To *Cordelia*] Divided as by Johnson Divided in Q at mind, [*Cordelia*

46 His] his Q so] So Q 47 Detaines] detaines Q

48 not?] Q2 not Q1 51 him,] Q2 him Q1 cause] Q2 cause, Q1

54-5 Divided as by Jennens As one line in Q 55 Along] along Q

Exeunt] Pope *Exit* Q

SCENE IV] Pope *Scena Tertia* F Om Q

S D *Enter Souldiours*] *Enter with Drum and Colours, Cordelia, Gentlemen,
and Souldiours* F *Enter Cordelia, Doctor and others* Q

1 why,] why Q, F 2 vext] F vent Q

3 Femitar] Fenitar F femiter Q 4 Hardokes] F hor-docks Q

6 Centery send] F centurie is sent Q

IV IV THE TRAGEDIE OF KING LEAR

- In the restoring his bereaued Sense?
 10 He that helps him, take all my outward worth
Doct There is meanes Madam
 Our foster Nurse of Nature, is repose,
 The which he lackes that to prouoke in him
 Are many Simples operatiue, whose power
 Will close the eye of Anguish
 15 *Cord* All blest Secrets,
 All you vnpublish'd Vertues of the earth
 Spring with my teares, be aydant, and remediate
 In the good mans distresse seeke, seeke for him,
 Least his vngouern'd rage, dissolue the life
 That wants the meanes to leade it

Enter Messenger

- 20 *Mes* Newes Madam,
 The Brittish Powres are marching hitherward
Cord 'Tis knowne before Our preparation stands
 In expectation of them O deere Father,
 It is thy businesse that I go about
 25 Therfore great France
 My mourning, and importun'd teares hath pittied
 No blowne Ambition doth our Armes incite,
 But loue, deere loue, and our ag'd Fathers Rite
 Soone may I heare, and see him *Exeunt*

9-10 Divided as by Pope Divided in F at him,|worth Divided in Q at
 hi m|worth

9 Sense? Sense, F sence, Q1 sence? Q2

10 He] he Q, F helps] F can helpe Q take] Take Q, F

11 *Doct*] Q *Gent* F

15-16 All earth] Divided as in F As one line in Q

16 vnpublish'd] F vnpublisht Q

18 good mans distresse] Q Goodmans desires F

20-1 Newes hitherward] Divided as in F As one line in Q

25 As a separate line first in Johnson Appended to 24 in Q, F

26 importun'd] F important Q

27 incite] F in sight Q

28 Rite] F right Q

29 *Exeunt*] F *Exit* Q

THE TRAGEDIE OF KING LEAR IVV

SCENE V

Enter Regan, and Steward

Reg But are my Brothers Powres set forth?

Stew I Madam

Reg Himselfe in person there?

Stew Madam with much ado

Your Sister is the better Souldier

Reg Lord *Edmund* spake not with your Lord at home?

Stew No Madam 5

Reg What might import my Sisters Letter to him?

Stew I know not, Lady

Reg Faith he is poasted hence on serious matter

It was great ignorance, Glousters eyes being out, 10

To let him liue Where he arriues, he moues

All hearts against vs *Edmund* I thinke is gone

In pittie of his misery, to dispatch

His nighted life Moreouer to descry

The strength o'th'Enemy

Stew I must needs after him, Madam, with my Letter 15

Reg Our troopes set forth to morrow, stay with vs

The wayes are dangerous

Stew I may not Madam

My Lady charg'd my dutie in this busines

Reg Why should she write to *Edmund*? Might not you

SCENE v] Pope *Scena Quarta* F Om Q

1-2 I there?] Divided as in F One line-space in Q

2 there] F Om Q

2-3 Madam Souldier] Divided as in F As one line in Q

4 Lord] F Lady Q 6 Letter] F letters Q

9 out,] Q2 out Q1, F 11 *Edmund*] *Edmund*, F and now Q

12-14 Divided as in F Divided in Q at life, [at'h army

13 descry] F discrie Q

14 o'th'Enemy] F at'h army Q

15 Madam] F Om Q Letter] F letters Q

16 troopes set] F troope sets Q

17-18 I busines] Divided as in F As prose in Q

19-20 Divided as in Q Divided in F at *Edmund*? | Belike,

IV V THE TRAGEDIE OF KING LEAR

20 Transport her purposes by word[?] Belike,
Some things, I know not what Ile loue thee much
Let me vnseale the Letter

Stew Madam, I had rather —

Reg I know your Lady do's not loue her Husband,
I am sure of that and at her late being heere,
25 She gaue strange Eliads, and most speaking looks
To Noble *Edmund* I know you are of her bosome

Stew I, Madam?

Reg I speake in vnderstanding Y'are I know't,
Therefore I do aduise you take this note
30 My Lord is dead *Edmond* and I haue talk'd,
And more conuenient is he for my hand
Then for your Ladies You may gather more
If you do finde him, pray you giue him this,
And when your Mistris heares thus much from you,
35 I pray desire her call her wisdom to her
So fare you well
If you do chance to heare of that blinde Traitor,
Preferment fals on him, that cuts him off

Stew Would I could meet him Madam, I should shew
What party I do follow

40 *Reg* Fare thee well *Exeunt*

20 Transport] Q transport F

21 things] F thing Q

22 I had] F I'de Q

25 Eliads] F aliads Q

27 Madam?] F Madam Q

28 Y'are] F for Q

30 *Edmond*] *Edmond*, F *Edmund* Q talk'd] F talkt Q

36 Lined as in F Appended to 35 in Q fare you well] F farewell Q

39 him] Q Om F should] F would Q

40 party] F Lady Q *Exeunt*] F *Exit* Q

THE TRAGEDIE OF KING LEAR IVVI

SCENE VI

Enter Gloucester, and Edgar

Glo When shall I come to th'top of that same hill?

Edg You do climbe vp it now Look how we labor

Glo Me thinkes the ground is eeuen

Edg Horrible steepe

Hearke, do you heare the Sea?

Glo No truly

Edg Why then your other Senses grow imperfect

5

By your eyes anguish

Glo So may it be indeed

Me thinkes thy voyce is alter'd, and thou speak'st

In better phrase, and matter then thou did'st

Edg Y'are much deceiu'd In nothing am I chang'd

But in my Garments

Glo Me thinkes y'are better spoken

10

Edg Come on Sir, heere's the place stand still how fearefull

And dizie 'tis, to cast ones eyes so low,

The Crowes and Choughes, that wing the midway ayre

Shew scarce so grosse as Beetles Halfe way downe

Hangs one that gathers Sampire dreadfull Trade

15

Me thinkes he seemes no bigger then his head

The Fishermen, that walke vpon the beach

Appeare like Mice and yond tall Anchoring Barke,

Diminish'd to her Cocke her Cocke, a Buoy

Almost too small for sight The murmuring Surge,

20

SCENE VI] Pope *Scena Quinta* F Om Q

S D *Edgar*] F *Edmund* Q

1 I] F we Q

2 vp it now] F it vpon now Q 3 eeuen] F euen Q

3-4 Horrible Sea?] Divided as in F As one line in Q

7 alter'd] F altered Q speak'st] F speakest Q

8 In] F With Q 9 deceiu'd] F deceaued Q

11 Come on Sir,] Lined as in Q Separate line in F

heere's] Heere's F her's Q

17 walke] Q walk'd F 18 yond] F yon Q

19 Diminish'd] F Diminisht Q Buoy] F boui Q

IV VI THE TRAGEDIE OF KING LEAR

That on th'vnnumbred idle Pebble chafes
Cannot be heard so high Ile looke no more,
Least my braine turne, and the deficient sight
Topple downe headlong

Glo Set me where you stand

25 *Edg* Giue me your hand You are now within a foote
Of th'extreme Verge For all beneath the Moone
Would I not leape vpright

Glo Let go my hand

Heere Friend's another purse in it, a Iewell
Well worth a poore mans taking Fayries, and Gods
30 Prosper it with thee Go thou further off,
Bid me farewell, and let me heare thee going

Edg Now fare ye well, good Sir

Glo With all my heart

Edg Why I do trifle thus with his dispaire,
Is done to cure it

Glo O you mighty Gods! *He kneeles*

35 This world I do renounce, and in your sights
Shake patiently my great affliction off
If I could beare it longer, and not fall
To quarrell with your great opposelesse willes,
My snuffe, and loathed part of Nature should
40 Burne it selfe out If *Edgar* liue, O blesse him
Now Fellow, fare thee well *He fals*

Edg Gone Sir, farewell

And yet I know not how conceit may rob
The Treasury of life, when life it selfe

21 th'] F the Q Pebble] F peeble Q chafes] F chaffes Q

22 so] F its so Q

25-7 Giue vpright] Divided as in Q Divided in F at hand | Verge | vpright

26 Of] Q of F 27 Would] Q would F

30 further] F farther Q 32 ye] F you Q

33-4 Why it] Divided as in F As one line in Q

34 *He kneeles*] Q Om F 39 snuffe] F snuff Q

40 him] F Om Q 41 *He fals*] Q Om F

41-8 Gone Sir?] Divided as in F As prose in Q

42 may] F my Q

THE TRAGEDIE OF KING LEAR IV VI

Yeelds to the Theft Had he bin where he thought,
By this had thought bin past Alive, or dead? 45
Hoe, you Sir Friend, heare you Sir, speake
Thus might he passe indeed yet he reuiues
What are you Sir?

Glo Away, and let me dye

Edg Had'st thou beene ought but Gozemore, Feathers, Ayre,
(So many fathome downe precipitating) 50
Thou'dst shuer'd like an Egge but thou do'st breath
Hast heauy substance, bleed'st not, speak'st, art sound,
Ten Masts at each, make not the altitude
Which thou hast perpendicularly fell,
Thy life's a Myracle Speake yet againe 55

Glo But haue I falne, or no?

Edg From the dread Somnet of this Chalkie Bourne
Looke vp a height, the shrill-gorg'd Larke so farre
Cannot be seene, or heard Do but looke vp

Glo Alacke, I haue no eyes 60
Is wretchednesse depriu'd that benefit
To end it selfe by death? 'Twas yet some comfort,
When misery could beguile the Tyrants rage,
And frustrate his proud will

Edg Giue me your arme
Vp, so How is't? Feele you your Legges? You stand 65

Glo Too well, too well

Edg This is aboue all strangenesse
Vpon the crowne o'th'Cliffe what thing was that

46 Friend,] F Om Q

49 One line in Q Two lines in F, divided at ought but] Q But F

Gozemore] F gosmore Q

50 fathome] F fadome Q 51 Thou'dst] F Thou hadst Q

52 speak'st] F speakest Q

56 falne] F fallen Q no'] F no l Q

57 Somnet] F sommons Q Bourne] F borne Q

63 Tyrants] tyrants Q Tyrans F

65 is't?] F Om Q

66 strangenesse] Q2 strangenesse, F strangenes Q1

67 o'th'] F of the Q Cliffe what] cliffe what Q Cliffe What F

IV VI THE TRAGEDIE OF KING LEAR

Which parted from you?

Glo A poore vnfortunate Beggar

Edg As I stood heere below, me thought his eyes
70 Were two full Moones he had a thousand Noses,
Hornes wealk'd, and waued like the enridged Sea
It was some Fiend Therefore thou happy Father,
Thinke that the cleerest Gods, who make them Honors
Of mens Impossibilitie, haue preserued thee

75 *Glo* I do remember now henceforth Ile beare
Affliction, till it do cry out it selfe
Enough, enough, and dye That thing you speake of,
I tooke it for a man often 'twould say
The Fiend, the Fiend, he led me to that place

Edg Beare free and patient thoughts

Enter Lear

80 But who comes heere?

The safer sense will ne're accomodate
His Master thus

Lear No, they cannot touch me for coyning I am the King
himselfe

85 *Edg* O thou side-piercing sight!

Lear Nature's about Art, in that respect Ther's your
Presse-money That fellow handles his bow, like a Crow-
keeper draw mee a Cloathiers yard Looke, looke, a
Mouse peace, peace, this peece of toasted Cheese will
90 doo't There's my Gauntlet, Ile proue it on a Gyant

68 Beggar] F bagger Q 69 thought] F thoughts Q
70 he] F a Q 71 wealk'd] F welk't Q enridged] Q enraged F
73 make them] F made their Q
78 'twould] F would it Q
79 Fiend,] Fiend, F fiend, Q
80 Beare] F Bare Q *Enter Lear*] F, placed here *Enter Lear mad* Q,
placed after thus (82)
81 ne're] F neare Q
82 Lined as in F Appended to 81 in Q
83 coyning] Q crying F 86 Nature's] F Nature is Q
89 this peece of] F this Q 90 doo't] F do it Q

THE TRAGEDIE OF KING LEAR IV VI

Bring vp the browne Billes O well flowne Bird i'th'
clout, i'th'clout Hewgh Giue the word

Edg Sweet Mariorum

Lear Passe

Glo I know that voice

95

Lear Ha! *Gonerill* with a white beard? They flatter'd me
like a Dogge, and told mee I had white hayres in my
Beard, ere the blacke ones were there To say I, and
no, to euery thing that I said I, and no too, was no
good Diuinity When the raine came to wet me once, and
the winde to make me chatter when the Thunder would
not peace at my bidding, there I found 'em, there I smelt
'em out Go too, they are not men o'their words, they
told me, I was euery thing 'Tis a Lye, I am not Agu-
prooffe

100
105

Glo The tricke of that voyce, I do well remember
Is't not the King?

Lear I, euery inch a King

When I do stare, see how the Subiect quakes
I pardon that mans life What was thy cause?
Adultery?

110

Thou shalt not dye dye for Adultery? No,
The Wren goes too't, and the small gilded Fly
Do's letcher in my sight
Let Copulation thrue For Glousters bastard Son
Was kinder to his Father, then my Daughters

115

91-2 i'th'clout, i'th'clout Hewgh] F in the ayre, hagh, Q

96 *Gonerill* with a white beard?] F *Gonorill*, ha *Regan*, Q

97 white] Q the white F 99 that I] F I Q

102 found 'em] F found them Q 102-3 smelt 'em] F smelt them Q

103 o'] F of Q 104-5 Agu-prooffe] F argue-prooffe Q

106-7 The King?] Divided as in F As prose in Q

107-9 I cause?] Divided as in F As prose in Q 107 euery] F euer Q

110-17 Divided as by Johnson Divided in F at for Adultery?] Fly|thru |

Father, | sheets | Souldiers As prose in Q

111 Thou] thou Q, F dye dye] F die Q

112 The] the Q, F 113 Do's] F doe Q

115 Was] was Q, F then] Q Then F

IV VI THE TRAGEDIE OF KING LEAR

- Got 'twene the lawfull sheets
 Too't Luxury pell-mell, for I lacke Souldiers
 Behold yond simpring Dame,
 Whose face betweene her Forkes presages Snow,
 120 That minces Vertue, & do's shake the head
 To heare of pleasures name
 The Fitchew, nor the soyled Horse goes too't
 With a more riotous appetite
 Downe from the waste they are Centaures,
 125 Though Women all about
 But to the Girdle do the Gods inherit,
 Beneath is all the Fiends
 There's hell, there's darkenes, there is the sulphurous pit,
 burning, scalding, stench, consumption Fye, fie, fie, pah,
 130 pah Giue me an Ounce of Cuert, good Apothecary
 sweeten my immagination There's money for thee
Glo O let me kisse that hand
Lear Let me wipe it first, it smelles of Mortality
Glo O ruin'd peece of Nature, this great world
 135 Shall so weare out to naught Do'st thou know me?
Lear I remember thine eyes well enough dost thou squiny at
 me? No, doe thy worst blinde Cupid, Ile not loue Reade
 thou this challenge, marke but the penning of it

116 Got] got Q, F

118-26 Divided as by Johnson As prose in Q, F 118 yond] F yon Q

119 Whose] whose Q, F presages] F presageth Q

120 That] that Q, F do's] F do Q 121 To] to F Om Q

122 The] F to Q 123 With] with Q, F

124 they are] F tha're Q 125 Though] though Q, F

126 But] but Q, F 127-8 Divided as in Globe ed As prose in Q, F

127 Beneath] beneath Q, F

128 there is] F ther's Q sulphurous] F sulphury Q

129 consumption] F consumation Q 131 sweeten] F to sweeten Q

133 One line in Q Two lines in F, divided at first,

Let me] F Here Q it smelles] F it smels Q

134-5 Divided as by Rowe Divided in F at world] naught [me? As prose in Q

135 Shall] F should Q Do'st thou] F do you Q

136 thine] F thy Q enough] F inough Q at] F on Q

138 this] F that Q but] F Om Q of it] F oft Q

THE TRAGEDIE OF KING LEAR IV VI

Glo Were all thy Letters Sunnes, I could not see

Edg I would not take this from report, it is, 140
And my heart breakes at it

Lear Read

Glo What, with the Case of eyes?

Lear Oh ho, are you there with me? No eies in your head, nor
no mony in your purse? Your eyes are in a heauy case, 145
your purse in a light, yet you see how this world goes

Glo I see it feelingly

Lear What, art mad? A man may see how this world goes,
with no eyes Looke with thine eares See how yond
Iustice railes vpon yond simple theefe Hearke in thine 150
eare Change places, and handy-dandy, which is the
Iustice, which is the theefe Thou hast seene a Farmers
dogge barke at a Beggar?

Glo I Sir

Lear And the Creature run from the Cur there thou might'st 155
behold the great image of Authoritie, a Dogg's obey'd in
Office

Thou, Rascall Beadle, hold thy bloody hand

Why dost thou lash that Whore? Strip thy owne backe,

Thou hotly lusts to vse her in that kind, 160

For which thou whip'st her The Vsurer hangs the Cozener

139 thy] F the Q see] F see one Q

140-1 Divided as by Theobald Divided in F at report,|it As prose in Q

140 it] Q It F

141 And] and Q, F

143 What,] Q2 What F What! Q1

148 this] F the Q

149 thine] F thy Q yond] F yon Q

150 yond] F yon Q thine] F thy Q

151 Change places, and] F Om Q

152 Iustice] F theefe Q

theefe] F Iustice Q

156 Dogg's obey'd] F dogge, so bade Q

158-61 Divided as by Pope As prose in Q, F

159 Why] why Q, F thy] F thine Q

160 Thou] thou F thy bloud Q

161 For] for Q, F Cozener] F cosioner Q

IV VI THE TRAGEDIE OF KING LEAR

- Thorough tatter'd cloathes smal Vices do appeare
 Robes, and Furr'd gownes hide all Plate sinne with Gold,
 And the strong Lance of Iustice, hurtlesse breakes
 165 Arme it in ragges, a Pigmies straw do's pierce it
 None do's offend, none, I say none, Ile able 'em,
 Take that of me my Friend, who haue the power
 To seale th'accusers lips Get thee glasse-eyes,
 And like a scuruy Politician, seeme
 170 To see the things thou dost not Now, now, now, now
 Pull off my Bootes harder, harder, so
Edg O matter, and impertinency mixt,
 Reason in Madnesse
Lear If thou wilt weepe my Fortunes, take my eyes
 175 I know thee well enough, thy name is Gloucester
 Thou must be patient, we came crying hither
 Thou know'st, the first time that we smell the Ayre
 We wawle, and cry I will preach to thee Marke
Glo Alacke, alacke the day
 180 *Lear* When we are borne, we cry that we are come
 To this great stage of Fooles This a good blocke
 It were a delicate stratagem to shoo
 A Troope of Horse with Felt Ile put't in prooffe,

- 162-71 Divided as by Rowe As prose in Q, F
 162 Thorough tatter'd cloathes] F through tottered raggs Q
 smal] Q great F
 163 Furr'd gownes hide] F furd-gownes hides Q
 163-8 Plate lips] From F Om Q
 163 Plate sinne] Plate sin Theobald (ed 2) Place sinnes F
 164 And] and F 167 Take] take F 168 To] to F
 169 And] and Q, F 170-1 Divided as by Capell As prose in Q, F
 170 To] to Q, F dost] F doest Q
 Now, now, now, now] F no now Q
 172-3 Divided as in F As one line in Q
 174-8 Divided as in F As prose in Q
 174 Fortunes] F fortune Q 175 enough] F inough Q
 177 know'st] F knowest Q
 178 wawle] F wayl Q Marke] F marke me Q
 180-5 Divided as in F As prose in Q 182 shoo] F shoot Q
 183 Felt] F fell Q Ile prooffe,] F Om Q

THE TRAGEDIE OF KING LEAR IV VI

And when I haue stolne vpon these Son in Lawes,
Then kill, kill, kill, kill, kill, kill 185

Enter three Gentlemen

1 *Gent* Oh heere he is lay hand vpon him Sir,
Your most deere Daughter —

Lear No rescue? What, a Prisoner? I am euen
The Naturall Foole of Fortune Vse me well,
You shall haue ransome Let me haue Surgeons, 190
I am cut to'th'Braines

1 *Gent* You shall haue any thing

Lear No Seconds? All my selfe?
Why, this would make a man, a man of Salt
To vse his eyes for Garden water-pots,
I and laying Autums dust I wil die brauely, 195
Like a smugge Bridegroome What? I will be Iouall
Come, come, I am a King, Masters, know you that?

1 *Gent* You are a Royall one, and we obey you

Lear Then there's life in't Come, and you get it, you shall
get it by running Sa, sa, sa, sa *Exit King running* 200

184 stolne] F stole Q

185 S D *Enter three Gentlemen*] Q *Enter a Gentleman* F

186-7 Divided as in F As one line in Q

186 1 *Gent*] *Gent* Q, F So throughout the scene hand] F hands Q
him Sir,] Johnson him, Sir, F him sirs, Q

187 Daughter] F Om Q

188-91 No Braines] Divided as in F As prose in Q

188 euen] F eene Q 190 Surgeons] F a churgion Q

191 to'th'] F to the Q 192-3 Divided as in F As prose in Q

193 a man, a man] F a man Q

194 water-pots,] waterpots, Q water-pots F 195 I dust] Q Om F

194-5 Lined as by Pope (who however reads 'And' for 'I and') The portion
given in F is in one line 'to vse dust' is as prose in Q In Q 'I will
die know you that' forms a new speech, also assigned to Lear, and set
as prose

196-7 Lined as in F 196 smugge] F Om Q

197 Masters] F my maisters Q

199-200 As ~~prose~~ in Q As two lines in F, divided at it,

199 Come,] F nay Q you shall] Q You shall F

200 by] F with Q Sa sa] F Om Q

Exit King running] Q *Exit* F

IV VI THE TRAGEDIE OF KING LEAR

- 1 *Gent* A sight most pittifull in the meanest wretch,
 Past speaking of in a King Thou hast one Daughter
 Who redeemes Nature from the generall curse
 Which twaine haue brought her to
- Edg* Haile gentle Sir
- 205 1 *Gent* Sir, speed you what's your will?
Edg Do you heare ought (Sir) of a Battell toward?
 1 *Gent* Most sure, and vulgar Euery one heares that,
 Which can distinguish sound
- Edg* But by your fauour
 How neere's the other Army?
- 210 1 *Gent* Neere, and on speedy foot the maine descry
 Stands on the hourelly thought
- Edg* I thanke you Sir, that's all
- 1 *Gent* Though that the Queen on special cause is here
 Her Army is mou'd on
- Edg* I thanke you Sir *Exeunt Gentlemen*
- Glo* You euer gentle Gods, take my breath from me,
 215 Let not my worser Spirit tempt me againe
 To dye before you please
- Edg* Well pray you Father
- Glo* Now good sir, what are you?
- Edg* A most poore man, made tame to Fortunes blows
 Who, by the Art of knowne, and feeling sorrowes,
 220 Am pregnant to good pittie Giue me your hand,

- 201-4 A to] Divided as in F As prose in Q
 202 one] Q a F
 204 haue] F hath Q
 206 (Sir)] F Om Q toward?] Q2 toward Q1, F
 207-8 Most sound] Divided as in Q Divided in F at vulgar |sound
 207 heares] F here's Q
 208 Which] which F That Q sound] F sence Q
 208-9 But Army?] Divided as in F As one line in Q
 210 speedy foot] F speed fort Q
 descry] F descryes Q
 211 Stands] F Standst Q thought] F thoughts Q
 213 *Exeunt Gentlemen*] *Exit* Q, F, placed here in Q, after on (213) in F
 218 tame to] F lame by Q

THE TRAGEDIE OF KING LEAR IVvi

Ile leade you to some biding

Glo Heartie thanks

The bountie, and the benizon of Heauen

To boot, and boot

Enter Steward

Stew A proclaim'd prize most happie

That eyelesse head of thine, was first fram'd flesh

To raise my fortunes Thou old, vnhappy Traitor, 225

Breefely thy selfe remember the Sword is out

That must destroy thee

Glo Now let thy friendly hand

Put strength enough too't

Stew Wherefore, bold Pezant,

Dar'st thou support a publish'd Traitor? Hence,

Least that th'infection of his fortune take 230

Like hold on thee Let go his arme

Edg. Chill not let go Zir, without vurther 'casion

Stew Let go Slaue, or thou dy'st

Edg Good Gentleman goe your gate, and let poore volke
passe and 'chud ha'bin zwaggerd out of my life, 'twould 235

221-3 Heartie and boot] Divided as in F As prose in Q

222 bountie] F bornet Q uncorr bounty Q corr

the benizon] F, Q corr beniz Q uncorr

222-3 Heauen[To boot, and boot] F heauen to saue thee Q uncorr
heauen, to boot, to boot Q corr

223-7 A thee] Divided as in F As prose in Q

223 happie] happy F2 happie F1 happy, Q

224 first] F, Q corr Om Q uncorr Insertion in Q corr results in different
lining lines of speech end in Q uncorr at thine|tray-|de-|thee, in Q corr
at thine|vnhappy|must|thee

225 old] F most Q

227-8 Now too't] Divided as in F As one line in Q

228-31 Wherefore arme] Divided as in F As prose in Q

229 Dar'st] F durst Q publish'd] F publisht Q

230 that th'] F the Q

232 One line in Q Two lines in F, divided at Zir, Zir] F sir Q
without] Q Without F vurther 'casion] F cagion Q

233 dy'st] F diest Q 234 and] F Om Q

235 ha'bin] F haue beene Q So also in 236

zwaggerd] F swaggar'd Q 'twould] F it would Q

IV VI THE TRAGEDIE OF KING LEAR

not ha'bin zo long as 'tis, by a vortnight Nay, come not
neere th'old man keepe out che vor' ye, or ice try
whither your Costard, or my Ballow be the harder, chill
be plaine with you

240 *Stew* Out Dunghill *They fight*

Edg Chill picke your teeth Zir come, no matter vor your
foynes

Stew Slaue thou hast slaine me Villain, take my purse,
If euer thou wilt thriue, bury my bodie,

245 And giue the Letters which thou find'st about me,
To *Edmund* Earle of Glouster seeke him out
Vpon the English party Oh vntimely death, death

He dies

Edg I know thee well A seruiceable Villaine,
As duteous to the vices of thy Mistris,
As badnesse would desire

250 *Glo* What, is he dead?

Edg Sit you downe Father rest you
Let's see these Pockets, the Letters that he speakes of
May be my Friends hee's dead, I am onely sorry
He had no other Deathsman Let vs see

236 zo] F so Q as 'tis] F Om Q
vortnight] F, Q corr fortnight Q uncorr
237 th'] F the Q out] F, Q corr out, Q uncorr
che vor' ye] che vor'ye F cheuore ye Q ice] F ile Q
238 whither] F whether Q Costard] F coster Q uncorr costerd Q
corr
Ballow] F battero Q uncorr bat Q corr chill] F ile Q

240 *They fight*] Q2 *they fight* Q1 Om F

241 Zir] F sir Q vor] F for Q

246-7 out[Vpon] F out vpon Q uncorr out, vpon Q corr

247 Vpon] Lined as in F Appended to 246 in Q

English] F *Brittish* Q uncorr *Brittish* Q corr

He dies] Q Om F

250 As desire] Lined as in F Appended to 249 in Q

251-5 Divided as in F Divided in Q at pockets|friends,|deathsmā|not

251-2 you |Let's] F you lets Q uncorr you,lets Q corr

252 these] F his Q the] F These Q

252-3 of[May] F of may Q uncorr of,may Q corr

253 sorry] F sorrow Q

THE TRAGEDIE OF KING LEAR IV VI

Leaue gentle waxe, and manners blame vs not 255
To know our enemies mindes, we rip their hearts,
Their Papers is more lawfull

Reads the Letter

*Let our reciprocall vowes be remembred You haue manie
opportunities to cut him off if your will want not, time
and place will be fruitfully offer'd There is nothing 260
done, if hee returne the Conqueror Then am I the Pris-
oner, and his bed, my Gaole, from the loathed warmth
whereof, deliuer me, and supply the place for your
Labour*

*Your (Wife, so I would say) affectionate Ser- 265
uant Gonerill*

Oh indistinguish'd space of Womans will,
A plot vpon her vertuous Husbands life,
And the exchange my Brother heere, in the sands
Thee Ile rake vp, the poste vnsanctified 270
Of murtherous Letchers and in the mature time,
With this vngracious paper strike the sight
Of the death-practis'd Duke for him 'tis well,
That of thy death, and businesse, I can tell
Glo The King is mad How stiffe is my vilde sense 275
That I stand vp, and haue ingenious feeling

- 255 manners] Q manners F not] Pope not Q, F
256 mindes, we] F minds wee'd Q uncorr minds, wee'd Q corr
257 S D *Reads the Letter*] F *A letter* Q corr Om Q uncorr
258-66 *Let Seruant*] Italic in F, roman in Q
258 *our*] F your Q
261 *done, if*] done, If Q *done If* F
Conqueror Then] From Pope Conqueror, then F conquerour, then Q
262 Gaole] F gayle Q uncorr iayle Q corr
265 New line in F Straight on in Q Brackets as in F Q brackets so say
affectionate] F your affectionate Q
265-6 *Seruant Gonerill*] F seruant and for you her owne for *Venter*,
Gonorill Q
267 Headed *Edg* in Q No heading in F indistinguish'd] F4 indin-
guish'd F1 Indistinguish't Q will] F wit Q
269 the sands] Q rhe sands F
275 One line in Q Two lines in F, divided at mad

IV VII THE TRAGEDIE OF KING LEAR

Of my huge Sorrowes! Better I were distract,
 So should my thoughts be seuer'd from my greefes,
 And woes, by wrong imaginations loose
 The knowledge of themselues *Drum afarre off*
 280 *Edg* Giue me your hand
 Farre off methinkes I heare the beaten Drumme
 Come Father, Ile bestow you with a Friend *Exeunt*

SCENE VII

Enter Cordelia, Kent, Doctor, and Gentleman

Cord O thou good *Kent*, how shall I liue and worke
 To match thy goodnesse? My life will be too short,
 And euery measure faile me
Kent To be acknowledg'd Madam is ore-pai'd,
 5 All my reports go with the modest truth,
 Nor more, nor clipt, but so
Cord Be better suited,
 These weedes are memories of those worser houres
 I prythee put them off
Kent Pardon deere Madam,
 Yet to be knowne shortens my made intent,

277 Sorrowes] Sorrowes? F sorowes, Q

278 seuer'd] F fenced Q

280 *Drum afarre off*] F, placed after greefes, (278) *A drum a farre off* Q,
 placed here

280-2 Giue Friend] Divided as in F As two lines in Q, divided at beaten
 (with 'drum,' tucked down)|friend

282 *Exeunt*] F *Exit* Q

SCENE VII] *Scena Septima* F Om Q

S D *Enter Gentleman*] *Enter Cordelia, Kent, and Gentleman* F *Enter*
Cordelia, Kent and Doctor Q

1-3 Divided as by Rowe Divided in F at *Kent*,|worke|goodnesse?|short,|me
 Divided in Q at match (with 'thy goodnes,' tucked up)|me

1 how] Q How F

6-8 Be off] Divided as in F Divided in Q at those|off

8 Pardon] F Pardon me Q

THE TRAGEDIE OF KING LEAR IV VII

- My boone I make it, that you know me not, 10
Till time, and I, thinke meet
- Cord* Then be't so my good Lord How do's the King?
Doct Madam sleepes still
- Cord* O you kind Gods!
Cure this great breach in his abused Nature, 15
Th'vntun'd and iarring senses, O winde vp,
Of this childe-changed Father
- Doct* So please your Maiesty,
That we may wake the King, he hath slept long!
Cord Be gouern'd by your knowledge, and proceede
I'th'sway of your owne will is he array'd? 20
- Enter Lear in a chaire carried by Seruants*
- Gent* I Madam in the heauinesse of sleepe,
We put fresh garments on him
- Doct* Be by good Madam when we do awake him,
I doubt not of his Temperance
- Cord* Very well
- Doct* Please you draw neere, louder the musicke there 25
- Cord* O my deere Father, restauration hang
Thy medicine on my lippes, and let this kisse
Repaire those violent harmes, that my two Sisters
Haue in thy Reuerence made
- Kent* Kind and deere Princesse
- Cord* Had you not bin their Father, these white flakes 30
- 12 One line in Q Two lines in F, divided at Lord
13 *Doct*] Q *Gent* F
14 Separate line in F Prefixed to 15 in Q
16 Th'] F The Q iarring] F hurrying Q
17 *Doct*] Q *Gent* F
17-18 So long!] Divided as in F Divided in Q at king,|long
18 long!] long? F long Q 20 SD *Enter Seruants*] F Om Q
21 *Gent*] F *Doct* Q of] F of his Q
23 *Doct*] Globe ed *Phy* Capell *Gent* Q Continued to *Gent* in F
Be Madam] F Good madam be by, Q 24 not] Q Om F
24-5 Very there] From Q Om F 25 there] Q2 there, Q1
26-8 Divided as in F Divided in Q at lps,|sisters
26 restauration] F restoratiō Q 29 Kind] F Kln d Q

IV VII THE TRAGEDIE OF KING LEAR

- Did challenge pittie of them Was this a face
 To be oppos'd against the warring windes?
 To stand against the deepe dread bolted thunder,
 In the most terrible and nimble stroke
 35 Of quick crosse lightning to watch, poore *Perdu*,
 With this thin helme? Mine Enemies dogge,
 Though he had bit me, should haue stood that night
 Against my fire, and was't thou faine (poore Father)
 To houell tnee with Swine and Rogues forlorne,
 40 In short, and musty straw? Alacke, alacke,
 'Tis wonder that thy life and wits, at once
 Had not concluded all He wakes, speake to him
Doct Madam do you, 'tis fittest
Cord How does my Royall Lord? How fares your Maiesty?
 45 *Lear* You do me wrong to take me out o'th'grauē,
 Thou art a Soule in blisse, but I am bound
 Vpon a wheele of fire, that mine owne teares
 Do scald, like molten Lead
Cord Sir, do you know me?
Lear You are a spirit I know, where did you dye?
 50 *Cord* Still, still, farre wide
Doct He's scarce awake, let him alone a while
Lear Where haue I bin? Where am I? Faire day light?

- 31 Did challenge] F Had challengd Q
 32 oppos'd] F exposd Q warring] Q iarring F
 33-6 To helme?] From Q Om F
 35 watch,] Warburton watch Q *Perdu*,] *Per du*, Q perdu! Warburton
 36 helme?] Q2 helme Q1
 36-8 Mine Father)] Divided as in Q In F Mine begins a line, and the
 division is at bit me,[fire,]Father)
 36 Enemies] F inurious Q
 37 Though] Q though F should] Q Should F
 38 Against] Q against F and] Q And F was't] F wast Q
 43 *Doct*] Q *Gen* F So also in 51
 44 One line in Q Two lines in F, divided at Lord?
 45 o'th'] F ath Q 48 scald] Q scal'd F do you] F Om Q
 49 You are] F Yar Q
 51 One line in Q Two lines in F, divided at awake, let] Q Let F
 52 One line in Q Two lines in F, divided at bin?

THE TRAGEDIE OF KING LEAR IV VII

I am mightily abus'd, I should eu'n dye with pittie
To see another thus I know not what to say
I will not sweare these are my hands let's see, 55
I feele this pin pricke, would I were assur'd
Of my condition

Cord O looke vpon me Sir,
And hold your hand in benediction o're me,
You must not kneele

Lear Pray do not mocke me 60
I am a very foolish fond old man,
Fourescore and vpward, not an houre more, nor lesse
And to deale plainly,
I feare I am not in my perfect mind
Me thinkes I should know you, and know this man,
Yet I am doubtfull For I am mainely ignorant 65
What place this is and all the skill I haue
Remembers not these garments nor I know not
Where I did lodge last night Do not laugh at me,
For (as I am a man) I thinke this Lady
To be my childe *Cordeha*

Cord And so I am I am 70

Lear Be your teares wet? Yes faith I pray weepe not,
If you haue poyson for me, I will drinke it
I know you do not loue me, for your Sisters
Haue (as I do remember) done me wrong
You haue some cause, they haue not

Cord No cause, no cause 75

Lear Am I in France?

Kent In your owne kingdome Sir

53 eu'n] F ene Q

57 Of my condition] Lined as in F Suffixed to 56 in Q

57-9 O kneele] Divided as in F As prose in Q

58 hand] F hands Q 59 You] F no sir you Q me] F Om Q

61 One line in Knight Two lines in F, divided at vpward,
not lesse] F Om Q not] Not F

62 Lined as in F In Q, forms second half of line beginning Fourescore

70 am I am] F am Q

71 One line in Q Two lines in F, divided at wet?

Lear Do not abuse me

Doct Be comforted good Madam, the great rage
 You see is kill'd in him and yet it is danger
 80 To make him euen ore the time hee has lost,
 Desire him to go in, trouble him no more
 Till further setling

Cord Wil't please your Highnesse walke? [giue,

Lear You must beare with me Pray you now forget, and for-
 85 I am old and foolish *Exeunt Manet Kent and Gent*

Gent Holds it true sir that the Duke of *Cornwall* was so
 slaine?

Kent Most certaine sir

Gent Who is conductor of his people?

90 *Kent* As tis said, the bastard sonne of *Gloster*

Gent They say *Edgar* his banisht sonne is with the Earle of
Kent in *Germanie*

Kent Report is changeable, tis time to looke about, the powers
 of the kingdome approach apace

95 *Gent* The arbitrement is like to be bloudie, fare you well
 sir *Exit*

Kent My poynt and period will be throughly wrought,
 Or well, or ill, as this dayes battels fought *Exit*

78-82 Divided as by Theobald As prose in Q As verse in F, with and
 lost, omitted, divided at rage|go in,|setling

78 *Doct*] Q *Gent* F 79 kill'd] F cured Q

79-80 and lost,] From Q Om F

80 To] to Q lost,] Q2 lost, Q1

81 Desire] desire Q, F trouble] Q Trouble F

82 Till] till Q, F 83 Wil't] Will't Rowe Wilt Q, F

84-5 As prose in Q Divided in F at me |forgiue,|foolish

84 you] F Om Q 85 *Exeunt* *Gent*] Q *Exeunt* F

86-98 From Q Om F

93-6 As prose in Theobald As three lines in Q, divided at about,|apace |sir

93 the] The Q 95 arbitrement] Q2 arbitement Q1

96 *Exit*] *Exit* *Gent* Theobald Om Q

ACT V

SCENE I

*Enter with Drumme and Colours, Edmund, Regan,
Gentlemen, and Souldiers*

Edm (To a Gentleman) Know of the Duke if his last purpose
Or whether since he is aduis'd by ought [hold,
To change the course, he's full of alteration,
And selfereprouing, bring his constant pleasure

Exit Gentleman

Reg Our Sisters man is certainly miscarried 5

Edm 'Tis to be doubted Madam

Reg Now sweet Lord,
You know the goodnesse I intend vpon you
Tell me but truly, but then speake the truth,
Do you not loue my Sister?

Edm In honour'd Loue

Reg But haue you neuer found my Brothers way, 10
To the fore-fended place?

Edm That thought abuses you

Reg I am doubtfull that you haue beene conunct
And bosom'd with hir, as far as we call hers

ACT V] *Actus Quintus* F Om Q

SCENE I] *Scena Prima* F Om Q

S D *Enter Souldiers*] F (with full stop after *Regan*) *Enter Edmund, Regan,
and their powers* Q

1 *Edm*] *Bast* Q, F So in his speech-headings throughout the scene (To a
Gentleman)] Om Q, F See 4 below

3 he's] F, Q uncorr hee's Q corr
alteration] F, Q corr abdication Q uncorr

4 selfereprouing] F selfe reprouing Q

Exit Gentleman] Om Q, F *To an officer, who bows, and goes out
Capell To a Gentleman, who goes out* Globe ed

9 In] F I, Q 11 fore-fended] F forfended Q

11-13 That hers] From Q Om F

12-13 Divided as in Q2 As prose in Q1

13 And] Q2 and Q1

- Edm* No by mine honour, Madam
 15 *Reg* I neuer shall endure her, deere my Lord
 Be not familiar with her
Edm Feare me not,
 She and the Duke her husband
 Enter with Drum and Colours, Albany, Gonerill,
 Soldiers
Gon (*Aside*) I had rather loose the battaile, then that sister
 Should loosen him and mee
 20 *Alb* Our very louing Sister, well be-met
 Sir, this I heard, the King is come to his Daughter
 With others, whom the rigour of our State
 Forc'd to cry out Where I could not be honest
 I neuer yet was valiant for this busines
 25 It touches vs, as *France* inuades our land,
 Not bolds the King, with others, whome I feare
 Most iust and heauy causes make oppose
Edm Sir you speake nobly
Reg Why is this reasond?
Gon Combine together 'gainst the Enemie
 30 For these domesticke and particular broiles,

15-16 I her] Divided as in F As one line in Q, with 'with her' tucked up
 15 endure] F indure Q
 16-17 Feare husband] Divided as by Capell As one line in Q, F
 16 me] Q Om F
 17 She] she F shee Q
 17 S D *Enter Soldiers*] F *Enter Albany and Gonorill with troupes* Q
 18-19 From Q Om F Divided as by Theobald As prose in Q
 18 (*Aside*)] Theobald Om Q
 19 Should] should Q
 21 Sir,] F For Q heard] F heare Q
 23 Forc'd] F Forst Q out] F, Q2 out, Q1
 23-8 Where nobly] From Q Om F
 23 Where] Q2 where Q1
 24 valiant] Q2 valiant, Q1
 25 land,] land Q
 26 others,] others Q feare] feare, Q 29 together] F together Q
 30 and particular broiles,] and particurlar broiles, F dore particulars Q
 particular] F2

Are not the question heere

Alb Let's then determine

With th'ancient of warre on our proceeding

Edm I shall attend you presently at your tent

Reg Sister you'le go with vs?

Gon No

35

Reg 'Tis most conuenient, pray go with vs

Gon (Aside) Oh ho, I know the Riddle, (Aloud) I will goe

As they are going out, enter Edgar disguised

Edg If ere your Grace had speech with man so poore,

Heare me one word

Alb Ile ouertake you,

Exeunt all but Albany and Edgar

speake

Edg Before you fight the Battaile, ope this Letter

40

If you haue victory, let the Trumpet sound

For him that brought it wretched though I seeme,

I can produce a Champion, that will proue

What is auouched there If you miscarry,

Your businesse of the world hath so an end,

45

And machination ceases Fortune loue you

Alb Stay till I haue read the Letter

Edg I was forbid it

31 the] F to Q

- 31-2 Let's proceeding] Divided as in Q2 As prose in Q1 Divided in F at warre|proceeding

31 Let's] F Let vs Q

32 With] with Q, F th'ancient] F the auntient Q on] Q On F proceeding] F proceedings Q

33 From Q Om F 36 pray] F pray you Q

37 (Aside)] Capell Om Q, F Extent of Aside as in Capell (Aloud)] Om Q, F

S D *As disguised*] Theobald *Exeunt both the Armies* |Enter Edgar F Enter Edgar Q

39 *Exeunt Edgar*] As in Camb ed, but placed after speake in that ed Placed here in Furness *Exeunt* Q, placed after word (39) Om F

46 And machination ceases] F Om Q loue] Q loues F

47-9 I was againe] Divided as in F As prose in Q

VI THE TRAGEDIE OF KING LEAR

When time shall serue, let but the Herald cry,
And Ile appeare againe

50 *Alb* Why fare thee well, I will o're-looke thy paper

Exit Edgar Enter Edmund

Edm The Enemy's in view, draw vp your powers,
Heere is the guesse of their true strength and Forces,
By dilligent discouerie, but your hast
Is now vrg'd on you

Alb We will greet the time *Exit*

55 *Edm* To both these Sisters haue I sworne my loue

Each iealous of the other, as the stung
Are of the Adder Which of them shall I take?
Both? One? Or neither? Neither can be enioy'd

60 If both remaine aliue To take the Widdow,
Exasperates, makes mad her Sister *Gonerill*,
And hardly shall I carry out my side,
Her husband being aliue Now then, wee'l vse
His countenance for the Battaile, which being done,

65 Let her who would be rid of him, deuise
His speedy taking off As for the mercie
Which he intends to *Lear* and to *Cordeha*,
The Battaile done, and they within our power,
Shall neuer see his pardon for my state,
Stands on me to defend, not to debate *Exit*

48 the] 1st letter turned in F

50 fare thee] Q farethee F thy] F the Q

S D *Exit Edgar*] Dyce *Exit* Q, F, placed in both after againe (49)

51 view, draw] view, draw F, Q corr vew, draw Q uncorr

52 Heere] F Hard Q guesse] F quesse Q true] F great Q

54 Is you] Lined as in F Appended to 53 in Q

55 Sisters] F sister Q

56-8 Divided as in F Divided in Q at Adder, [can bee (with 'enioy'd' tucked down)

56 stung] F stung Q

58 enioy'd] F inioy'd Q

63 countenance] F countenadce Q

64 who] F that Q

65 the] F his Q 66 intends] F entends Q

SCENE II

*Alarum within Enter with Drumme and Colours,
Lear, Cordelia, and Souldiers, ouer the Stage, and
Exeunt*

Enter Edgar, and Gloster

Edg Heere Father, take the shadow of this Tree
For your good hoast pray that the right may thriue
If euer I returne to you againe,
Ile bring you comfort

Glo Grace go with you Sir *Exit Edgar*

Alarum and Retreat within Enter Edgar

Edg Away old man, giue me thy hand, away 5
King *Lear* hath lost, he and his Daughter tane,
Giue me thy hand Come on

Glo No further Sir, a man may rot euen heere

Edg What in ill thoughts againe? Men must endure 10
Their going hence, euen as their comming hither,
Ripenesse is all, come on

Glo And that's true too *Exeunt*

SCENE II] *Scena Secunda* F Om Q

S D *Alarum Exeunt*] F *Alarum Enter the powers of France ouer the stage,
Cordelia with her father in her hand* Q

1 Tree] F bush Q

4 Ile comfort] Lined as in F Appended to 3 in Q
Exit Edgar] Pope *Exit* Q, F placed here in F, placed after comfort
in Q

S D *within*] F Om Q *Enter Edgar*] F Om Q

5 *Edg*] Q *Egdar* F 8 further] F farther Q

9 Men must endure] Lined as in Q Separate line in F
endure] F indure Q

11 all,] F2 all Q, F1 *Glo* And too] F Om Q
Exeunt] F Om Q

V III THE TRAGEDIE OF KING LEAR

SCENE III

Enter in conquest with Drum and Colours, Edmund, Lear, and Cordelia, as prisoners, Souldiers, Captaine

Edm Some Officers take them away good guard,
Vntill their greater pleasures first be knowne
That are to censure them

Cord We are not the first,
Who with best meaning haue incurr'd the worst
5 For thee oppressed King I am cast downe,
My selfe could else out-frowne false Fortunes frowne
Shall we not see these Daughters, and these Sisters?

Lear No, no, no, no come let's away to prison,
We two alone will sing like Birds i'th' Cage
10 When thou dost aske me blessing, Ile kneele downe
And aske of thee forgiuenesse So wee'l liue,
And pray, and sing, and tell old tales, and laugh
At gilded Butterflies and heare poore Rogues
Talke of Court newes, and wee'l talke with them too,
15 Who looses, and who wins, who's in, who's out,
And take vpon's the mystery of things,
As if we were Gods spies And wee'l weare out
In a wall'd prison, packs and sects of great ones,
That ebbe and flow by th'Moone

Edm Take them away

20 *Lear* Vpon such sacrifices my *Cordelia*,

SCENE III] *Scena Tertia* F Om Q

S D *Enter* *Captaine*] From F *Enter Edmund, with Lear and Cordelia*
prisoners Q

Edmund,] *Edmund,* F *prisoners,*] *prisoners,* F

1 *Edm*] *Bast* F *Bast,* Q Same assignation throughout scene in both

2 first] F best Q

3-5 We downe,] Divided as in F Divided in Q at haue (with 'incurd'
tucked up)] downe,

5 I am] F am I Q

8 No, no, no, no] F No, no, Q 9 i'th'] F it'h Q

13 heare poore Rogues] heare poore rogues Q heere (poore Rogues) F

14 too] F to Q - 15 who's in, who's] F whose in, whose Q

The Gods themselues throw Incense Haue I caught thee?
 He that parts vs, shall bring a Brand from Heauen,
 And fire vs hence, like Foxes wipe thine eyes,
 The good yeares shall deuoure them, flesh and fell,
 Ere they shall make vs weepe! Weele see 'em staru'd 25

[first

Come *Exeunt Lear and Cordelia, guarded*

Edm Come hither Captaine, hearke
 Take thou this note, go follow them to prison,
 One step I haue aduanc'd thee, if thou do'st
 As this instructs thee, thou dost make thy way 30
 To Noble Fortunes know thou this, that men
 Are as the time is, to be tender minded
 Do's not become a Sword, thy great imployment
 Will not beare question either say thou'lt do't,
 Or thrue by other meanes

Capt Ile do't my Lord 35

Edm About it, and write happy, when th'hast done,
 Marke I say instantly, and carry it so
 As I haue set it downe

Capt I cannot draw a cart, nor eate dride oats,
 If it bee mans worke ile do't *Exit Captaine* 40

*Flourish Enter Albany, Gonerill, Regan, another
 Captain, Soldiers*

Alb Sir, you haue shew'd to day your valiant straine,

21 One line in Q Two lines in F, divided at Incense

24 yeares] F Om Q them] F em Q flesh] F fleach Q

25-6 Divided as by Pope Divided in F at weepe] come As one line in Q,
 'come' being tucked down

25 weepe] weepe? Q, F 'em] F3 e'm F1 vm Q staru'd] F starue Q

26 Come] come Q, F *Exeunt guarded*] Theobald *Exit* F Om Q

28 After this line Q uncorr has catchword And, Q corr One

29 One] F, Q corr And Q uncorr aduanc'd] F aduanc't Q

34 thou'lt] F thout Q 36 th'hast] F thou hast Q

39-40 From Q Om F 40 *Exit Captaine*] F Om Q

40 S D *Flourish Soldiers*] F but F omits 'another Captain,' which is from
 Camb ed *Enter Duke, the two Ladies, and others* Q

41 In F the comma after straine has slipped into the preceding line-space

V III THE TRAGEDIE OF KING LEAR

And Fortune led you well you haue the Captiues
 Who were the opposites of this dayes strife
 I do require them of you so to vse them,
 45 As we shall find their merites, and our safety
 May equally determine

Edm Sir, I thought it fit,
 To send the old and miserable King
 To some retention, and appointed guard,
 Whose age had Charmes in it, whose Title more,
 50 To plucke the common bosome on his side,
 And turne our imprest Launces in our eies
 Which do command them With him I sent the Queen
 My reason all the same, and they are ready
 To morrow, or at further space, t'apppeare
 55 Where you shall hold your Session At this time,
 Wee sweat and bleed, the friend hath lost his friend
 And the best quarrels in the heat are curst,
 By those that feele their sharpnes

42 well you] F well you Q uncorr well, you Q corr

43 Who] F That Q

44 I] F We Q require them] F require then Q

47-8 Divided as in Q2 For lining in Q1 and F see note on 48 below

47 send] F, Q corr saue Q uncorr

48 To] Q2 to Q1, F

and appointed guard,] Q corr Om F, Q uncorr In F, Q uncorr
 'to some retention,' is appended to 47, in Q corr 'and ap-' is further
 appended to 47, and 'pointed guard,' is tucked down

49 had] F has Q more,] F, Q corr more Q uncorr

50 common bosome] F coren bossom Q uncorr common bossome Q corr
 on] F of Q

53-5 My Session] Divided as in F Divided in Q at morrow,|hold (see
 next note but one)

54 t'] F to Q

55-60 At place] From Q Om F Divided as by Theobald In Q 'at
 bleed,' finishes line begun with 'Your session' Remaining lines divided in
 Q at quarrels|sharp(n)es,|father|place

55 At] Theobald at Q

56 Wee] wee Q corr mee Q uncorr the] The Q

57 And] and Q in] In Q

58 By] by Q

sharpnes] sharpenesse Q2 sharpes, Q1 uncorr sharpnes, Q1 corr

The question of *Cordelia* and her father
Requires a fitter place

Alb Sir, by your patience, 60

I hold you but a subiect of this Warre,
Not as a Brother

Reg That's as we list to grace him
Methinkes our pleasure might haue bin demanded
Ere you had spoke so farre He led our Powers,
Bore the Commission of my place and person, 65
The which immediacie may well stand vp,
And call it selfe your Brother

Gon Not so hot
In his owne grace he doth exalt himselfe,
More then in your addition

Reg In my rights,
By me inuested, he compeeres the best 70

Alb That were the most, if he should husband you

Reg Iesters do oft proue Prophets

Gon Hola, hola,
That eye that told you so, look'd but a squint

Reg Lady I am not well, else I should answere
From a full flowing stomack Generall, 75
Take thou my Souldiers, prisoners, patrimony,
Dispose of them, of me, the walls is thine
Witnesse the world, that I create thee heere
My Lord, and Master

Gon Meane you to enioy him?

Alb The let alone lies not in your good will 80

61-2 I Brother] Divided as in F As one line in Q
63 might] F should Q 66 immediacie] F imediate Q
67-9 Not addition] Divided as in F As prose in Q
69 addition] F aduancement Q
69-70 In best] Divided as in F As one line in Q
69 rights] F right Q
71 *Alb*] F *Gon* Q
72-3 Hola squint] Divided as in F As one line in Q
73 look'd] F lookt Q 77 From F Om Q
79 enioy] F inioy Q him] F him then Q

Edm Nor in thine Lord

Alb Halfe-blooded fellow, yes [thine

Reg [To Edmund] Let the Drum strike, and proue my title

Alb Stay yet, heare reason *Edmund*, I arrest thee

85 On capitall Treason, and in thy attaint, [*pointing to Gon*
This guilded Serpent for your claime faire Sister,

I bare it in the interest of my wife,

'Tis she is sub-contracted to this Lord,

And I her husband contradict your Banes

If you will marry, make your loues to me,

My Lady is bespoken

90 *Gon* An enterlude

Alb Thou art armed *Gloster*, let the Trumpet sound

If none appeare to proue vpon thy person,

Thy heynous, manifest, and many Treasons,

There is my pledge Ile make it on thy heart

95 Ere I taste bread, thou art in nothing lesse

Then I haue heere proclaim'd thee

Reg Sicke, O sicke

Gon [Aside] If not, Ile nere trust medicine

Edm There's my exchange, what in the world he is

That names me Traitor, villain-like he lies,

100 Call by the Trumpet he that dares approach,

On him, on you, who not, I will maintaine

My truth and honor firmly

82 *Reg*] F *Bast* Q (To Edmund)] Malone Om Q, F
thine] F good Q

84 thy attaint] thy arrest F thine attaint Q

pointing to Gon] Johnson Om Q, F

85 Sister] sister Q Sisters F 88 your] F the Q

89 loues] F loue Q 90 *Gon* An enterlude] F Om Q

91 As one line first in Rowe As two lines in F, divided at *Gloster*, In Q thou

Gloster, forms second part of line beginning My bespoken,

let sound] From F Om Q

let] Let F Trumpet] F2 Trmpet F1

92 person] F head Q 94 make] F2 ma ke F1 proue Q

97 (Aside)] Rowe Om Q, F medicine] F poyson Q

98 he is] Q hes F 100 the] F thy Q approach,] Q approach, F

Alb A Herald, ho
Trust to thy single vertue, for thy Souldiers
All leued in my name, haue in my name 105
Tooke their discharge

Reg My sicknesse growes vpon me

Alb She is not well, conuey her to my Tent

Exit Regan, led

Enter a Herald

Come hither Herald, let the Trumpet sound,
And read out this

Capt Sound trumpet! *A Trumpet sounds* 110

Herald reads

*If any man of qualitie or degree, within the lists of the
Army, will maintaine vpon Edmund, supposed Earle of
Gloster, that he is a manifold Traitor, let him appeare
by the third sound of the Trumpet he is bold in his
defence*

115

Sound!

1 Trumpet

Her Againe

2 Trumpet

Her Againe

3 Trumpet

Trumpet answers within

103 After '*Alb* A Herald ho' Q has '*Bast* A Herald ho, a Herald', absent from F

104 Q has speech-heading *Alb*

106 Tooke their discharge] Lined as in F Appended to 105 in Q

My] F This Q

107 *Exit Regan, led*] Theobald Om Q, F

Enter a Herald] F, placed after 102 Placed here by Hanmer Om Q

108 hither] F hether Q Trumpet] F2 Trumper F1 trumpet Q

110 *Capt* Sound trumpet!] *Cap* Sound trumpet? Q Om F

A Trumpet sounds] F2 *A Trumpet sounds* F1 Om Q

Herald reads] F Ordinary speech-heading *Her* in Q

111-15 Italic in F, roman in Q except for *Edmund* (112) and *Gloster* (113)

111 *within the lists*] F in the hoast Q

113 *he is*] F he's Q

114 *by*] F at Q

116 Sound!] Continued to Herald by Jennens *Bast* Sound? Q Om F

1 Trumpet] F Om Q

117 *Her* Againe] F Againe? Q 2 Trumpet] F Om Q

118 *Her* Againe 3 Trumpet] F Om Q

VIII THE TRAGEDIE OF KING LEAR

Enter Edgar armed

Alb Aske him his purposes, why he appeares
Vpon this Call o'th'Trumpet

120 *Her* What are you?
Your name, your quality, and why you answer
This present Summons?

Edg Know my name is lost,
By Treasons tooth bare-gnawne, and Canker-bit,
Yet am I Noble as the Aduersary
I come to cope

125 *Alb* Which is that Aduersary?
Edg What's he that speakes for *Edmund* Earle of Gloster?
Edm Himselfe, what saist thou to him?

Edg Draw thy Sword,
That if my speech offend a Noble heart,
Thy arme may do thee Iustice, heere is mine
130 Behold it is the priuledge of mine Honours,
My oath, and my profession I protest,
Maugre thy strength, place, youth, and eminence,
Despite thy victor-Sword, and fire-new Fortune,
Thy valor, and thy heart, thou art a Traitor
135 False to thy Gods, thy Brother, and thy Father,

118 SD *Trumpet armed*] F *Enter Edgar at the third sound, a trumpet before him* Q

120-2 What Summons?] Divided as in F Divided in Q at qualitie?|
summons

121 your quality] F and qualitie Q

122-5 Know cope] Divided as in F Divided in Q at tooth |mou't|cope
with all

122 Know] F O know Q lost,] Theobald lost Q, F

123 tooth] Theobald tooth F tooth Q

124 am I Noble as] F are I mou't|Where is Q

125 cope] F cope with all Q 127 saist] F saiest Q

128-9 Divided as in F Divided in Q at arme|mine

130 As in Pope Behold it is the priuledge of my tongue, Q Two lines in F
— Behold it is my priuledge,|The priuledge of mine Honours,

132 Maugre] F Maugre Q place, youth,] F youth, place Q

133 Despite] Despight Q Despise F
fire-new] Rowe fire new Q, F, Fortune] F fortun'd Q

Conspirant 'gainst this high illustrious Prince,
And from th'extremest vpward of thy head,
To the discent and dust below thy foote,
A most Toad-spotted Traitor Say thou no,
This Sword, this arme, and my best spirits are bent 140
To proue vpon thy heart, whereto I speake,
Thou lvest

Edm In wisdom I should aske thy name,
But since thy out-side lookes so faire and Warlike,
And that thy tongue some say of breeding breathes,
What safe, and nicely I might well delay, 145
By rule of Knight-hood, I disdain and spurne
Backe do I tosse these Treasons to thy head,
With the hell-hated Lye, ore-whelme thy heart,
Which for they yet glance by, and scarcely bruise,
This Sword of mine shall giue them instant way, 150
Where they shall rest for euer Trumpets speake

Alarums Fights Edmund falls

Alb Saue him, saue him

Gon This is practise *Gloster*,
By th'law of Warre, thou wast not bound to answer
An vnknowne opposite thou art not vanquish'd,

- 136 Conspirant] F Conspicuate Q illustrious] Q illustrious F
137 th'extremest] F the'xtreamest Q
138 discent] F descent Q below thy foote] F beneath thy feet Q
140-2 This lvest] Divided as in F Divided in Q at spirits,] liest,
140 are] F As Q 142 should] F sholud Q
144 tongue] F being Q some say] As in Q Bracketed in F
145 From F Om Q 146 rule] F right Q
147 Backe] F Heere Q these] F those Q
148 hell-hated Lye] F hell hatedly Q
ore-whelme] F oreturnd Q 149 scarcely] Q scarcely F
151 *Alarums Fights*] F, placed after him (152) Om Q
Edmund falls] Capell *Bastard falls* Hammer Om Q, F
152-5 This beguild] Divided as in F Divided in Q at armes|oppos
beguild,
152 practise] F meere practise Q
153 th'] F the Q Warre] F armes Q wast] F art Q
154 vanquish'd] F vanquisht Q

- But cozend, and beguild
- 155 *Alb* Shut your mouth Dame,
Or with this paper shall I stop it hold Sir,
Thou worse then any name, reade thine owne euill
No tearing Lady, I perceue you know it
- Gon* Say if I do, the Lawes are mine not thine,
Who can araigne me for't?
- 160 *Alb* Most monstrous! O,
Know'st thou this paper?
- Gon* Aske me not what I know *Exit*
- Alb* Go after her, she's desperate, gouerne her
- Edm* What you haue charg'd me with, that haue I done,
And more, much more, the time will bring it out
- 165 'Tis past, and so am I But what art thou
That hast this Fortune on me? If thou'rt Noble,
I do forgieue thee
- Edg* Let's exchange charity
I am no lesse in blood then thou art, *Edmond*,
If more, the more th'hast wrong'd me
- 170 My name is *Edgar* and thy Fathers Sonne,
The Gods are iust, and of our pleasant vices
Make instruments to plague vs

155 cozend] F coused Q
155-8 Shut it] Divided as in F As prose in Q
155 Shut] F Stop Q 156 stop] F stople Q hold Sir,] F Om Q
157 name] F thing Q 158 No] F nay no Q know it] F know't Q
159-60 Say for't?] Divided as in F As one line in Q
160 can] F shal Q
160-1 Most paper?] Divided as by Capell As one line in Q, F
160 O,] F Om Q
161 Know'st] know'st Q, F *Gon*] Q *Bast* F
Exit] F, placed after for't? (160) *Exit* *Gonorill* Q, placed here
163 One line in Q Two lines in F, divided at with, that] Q That F
166 thou'rt] F thou bee'st Q
168 art,] F4 art Q, F1
169 th'hast] F thou hast Q
171 vices] F vertues Q
172-4 Make eyes] Divided as in F Divided in Q at vitious|eies
172 plague] F scourge Q

The darke and vitious place where thee he got,
Cost him his eyes

Edm Th'hast spoken right, 'tis true,
The Wheele is come full circle, I am heere 175

Alb Me thought thy very gate did prophesie
A Royall Noblenesse I must embrace thee,
Let sorrow split my heart, if euer I
Did hate thee, or thy Father

Edg Worthy Prince
I know't

Alb Where haue you hid your selfe? 180
How haue you knowne the miseries of your Father?

Edg By nursing them my Lord List a breefe tale,
And when 'tis told, O that my heart would burst
The bloody proclamation to escape
That follow'd me so neere, (O our liues sweetnesse, 185
That we the paine of death would hourelly dye,
Rather then die at once) taught me to shift
Into a mad-mans rags, t'assume a semblance
That very Dogges disdain'd and in this habit
Met I my Father with his bleeding Rings, 190
Their precious Stones new lost became his guide,
Led him, begg'd for him, sau'd him from dispaire,
Neuer (O fault) reueal'd my selfe vnto him,
Vntill some halfe houre past when I was arm'd,
Not sure, though hoping of this good successe, 195

174-5 Th'hast heere] Divided as in F As prose in Q

174 Th'hast] F Thou hast Q right, 'tis true] F truth Q

175 circle] F circled Q

178-9 Let Father] Divided as in F As one line in Q

euere I|Did] F I did euer Q

179-80 Worthy know't] Divided as by Hanmer (who however reads
know it well') As one line in Q, F

182-90 Divided as in F Divided in Q at Lord,|told|proclamation|neer
death,|once|rags|disdain'd|rings,

186 we] F with Q

188 t'assume] F To assume Q 191 Their] F The Q

192 dispaire,] Q dispaire F 193 fault] F Father Q

VIII THE TRAGEDIE OF KING LEAR

I ask'd his blessing, and from first to last
Told him my pilgrimage But his flaw'd heart
(Alacke too weake the conflict to support)
Twixt two extremes of passion, ioy and greefe,
Burst smilingly

200 *Edm* This speech of yours hath mou'd me,
And shall perchance do good, but speake you on,
You looke as you had something more to say

Alb If there be more, more wofull, hold it in,
For I am almost ready to dissolue,
Hearing of this

205 *Edg* This would haue seemd a periode
To such as loue not sorow, but another
To amplifie too much, would make much more,
And top extremitie

Whil'st I was big in clamor, came there in a man,
210 Who hauing seene me in my worst estate,
Shund my abhord society, but then finding
Who twas that so indur'd with his strong armes
He fastened on my necke and bellowed out,

As hee'd burst heauen, threw him on my father,
215 Told the most pitious tale of *Lear* and him,
That euer eare receiued, which in recounting
His greefe grew puissant and the strings of life,
Began to cracke twice then the trumpets sounded,

196 ask'd] F askt Q

197 my] Q our F

205 Hearing of this] Lined as in F Appended to 204 in Q

205-22 *Edg* This slaue] From Q Om F

205-8 This extremitie] Divided as by Theobald Divided in Q at such|
much,|extremitie

206 To] to Q as] As Q

207 To] to Q would] Would Q

208 And] and Q extremitie] extremity Q2 extremitie Q1

214 him] Theobald me Q

218 cracke twice] crack twice Camb ed crack —Twice Theobald cracke
twice, Q

sounded,] Q2 sounded Q1

And there I left him traunst

Alb But who was this?

Edg *Kent* sir, the banisht *Kent*, who in disguise, 220
Followed his enemie king and did him seruice
Improper for a slaue

Enter a Gentleman

Gent Helpe, helpe O helpe

Edg What kinde of helpe?

Alb Speake man

Edg What meanes this bloody Knife?

Gent 'Tis hot, it smoakes, 225
It came euen from the heart of — O she's dead

Alb Who dead? Speake man

Gent Your Lady Sir, your Lady, and her Sister
By her is poyson'd she confesses it

Edm I was contracted to them both, all three
Now marry in an instant

Edg Here comes *Kent* 230

Alb Produce the bodie, be they alieue or dead, [*Exit Gentleman*
This iudgement of the Heauens that makes vs tremble,
Touches vs not with pittie [*Enter Kent*] O, is this he?

219 this?] Q2 this Q1 220 disguise] Q2 diguise Q1
222 S D *Enter a Gentleman*] F *Enter one with a bloudie knife,* Q
223 O helpe] F Om Q *Edg*] F *Alb* Q *Alb* Speake man] F Om Q
224 *Edg*] F Speech continued to *Alb* in Q this] F that Q
224-5 'Tis dead] Divided as by Steevens (1785), after Capell As prose
in F One line in Q, which omits O she's dead
224 'Tis] F Its Q 225 It] it Q, F
226 dead? Speake man] F man, speake? Q
228 confesses] F hath confest Q
230 *Edg* Here comes *Kent*] F Q has *Edg* Here comes *Kent* sir after pity
(233)
231 the] F their Q *Exit Gentleman*] Camb ed Om Q, F
232 iudgement] F Iustice Q tremble,] Q tremble F
233 *Enter Kent*] F, placed after 230 *Enter Kent* Q, placed after allow (234)
Placed in Q2 after pity
233-5 O vrges] Divided as in F Divided in Q at allow [vrges, O beginning
a line with speech-heading *Alb* (see note on 230 above)
233 is this] F tis Q

VIII THE TRAGEDIE OF KING LEAR

The time will not allow the complement
Which very manners vrges

235 *Kent* I am come
To bid my King and Master aye good night
Is he not here?

Alb Great thing of vs forgot,
Speake *Edmund*, where's the King? and where's *Cordelia*?
Seest thou this object *Kent*?

Gonerill and Regans bodies brought out

Kent Alacke, why thus?

240 *Edm* Yet *Edmund* was belou'd
The one the other poison'd for my sake,
And after slew herselfe

Alb Euen so couer their faces

Edm I pant for life some good I meane to do
245 Despight of mine owne Nature Quickly send,
(Be briefe in it) to'th'Castle, for my Writ
Is on the life of *Lear*, and on *Cordelia*
Nay, send in time

Alb Run, run, O run

Edg To who my Lord? Who ha's the Office? Send
250 Thy token of repreeue

Edm Well thought on, take my Sword,
Giue it the Captaine

Alb Hast thee for thy life *Exit Edgar*

Edm He hath Commission from thy Wife and me,
To hang *Cordelia* in the prison, and

235 Which] F that Q

235-6 I night] Divided as in F As one line in Q

237 *Alb*] F *Duke* Q So throughout remainder of scene

239 S D *Gonerill out*] From F placed in F after 231 *The bodies of*
Gonorill and Regan are brought in Q, placed after 239 *bodies brought]*
bodiesbrought F

244 I pant] Q I pant F 245 mine] F my Q 246 in it] F int Q

249 ha's] F hath Q Send] Lined as in Q Prefixed to 250 in F

250 Thy] Q thy F 251 Sword] F sword the Captaine Q

252 *Alb*] *Duke* Q *Edg* F *Exit Edgar*] Malone Om Q, F

To lay the blame vpon her owne dispaire, 255

That she for-did her selfe

Alb The Gods defend her, beare him hence awhile

Edmund is borne off

Enter Lear with Cordelia in his armes, Edgar, a Gentleman

Lear Howle, howle, howle O you are men of stones,
Had I your tongues and eyes, Il'd vse them so,
That Heauens vault should crack she's gone for euer 260
I know when one is dead, and when one lues,
She's dead as earth Lend me a Looking-glasse,
If that her breath will mist or staine the stone,
Why then she lues

Kent Is this the promis'd end?

Edg Or image of that horror

Alb Fall and cease 265

Lear This feather stirs, she lues if it be so,
It is a chance which do's redeeme all sorrowes
That euer I haue felt

Kent O my good Master

Lear Prythee away

Edg 'Tis Noble *Kent* your Friend

Lear A plague vpon you Murderors, Traitors all, 270
I might haue sau'd her, now she's gone for euer
Cordelia, Cordelia, stay a little Ha
What is't thou saist? Her voice was euer soft,
Gentle, and low, an excellent thing in woman

255 To lay] Lined as in F Suffixed to 254 in Q dispaire] F despaire Q

257 *Edmund is borne off*] Theobald Om Q, F

S D *armes*,] *armes* Q, F

Edgar, a Gentleman] *Edgar, and the rest, return* Capell *Edgar, Officer,*
and Others Malone Om Q, F

258 Howle, howle, howle] F Howle, howle, howle, howle, Q
you] Q your F

259 Il'd] F I would Q 264 promis'd] F promist Q

268 O] F A Q

270 you Murderors,] F your murderous Q

273 saist] F sayest Q 274 woman] F women Q

VIII THE TRAGEDIE OF KING LEAR

- 275 I kill'd the Slaue that was a hanging thee
Gent 'Tis true (my Lords) he did
Lear Did I not fellow?
I haue seene the day, with my good biting Faulchion
I would haue made them skip I am old now,
And these same crosses spoile me Who are you?
280 Mine eyes are not o'th'best, Ile tell you straight
Kent If Fortune brag of two, she lou'd and hated,
One of them we behold
Lear This is a dull sight, are you not *Kent*?
Kent The same
Your Seruant *Kent*, where is your Seruant *Caius*?
285 *Lear* He's a good fellow, I can tell you that,
He'll strike and quickly too, he's dead and rotten
Kent No my good Lord, I am the very man
Lear Ile see that straight
Kent That from your first of difference and decay,
Haue follow'd your sad steps
290 *Lear* You are welcome hither
Kent Nor no man else All's cheerlesse, darke, and deadly,
Your eldest Daughters haue fore-done themselues,
And desperately are dead
Lear I so I thinke
Alb He knowes not what he saies, and vaine is it
- 276 *Gent*] F *Cap* Q
276-8 Did now,] Divided as in F Divided in Q at day,|would|now,
278 them] Q him F 280 o'th'] F othe Q
281 brag] F bragd Q and] F or Q
283 This sight,] F Om Q you not] F not you Q
283-4 The *Caius*?] Divided as by Capell Divided in F at *Kent*,|*Caius*?
As one line in Q
284 Your] your Q, F where] Q Where F
285 you] F Om Q
289 first] F life Q
290 You are] F2 Your are F1 You'r Q
291 One line in Q Two lines in F, divided at else
292 fore-done] F foredoome Q
293 dead] Q dead F I so I thinke] F So thinke I to Q
294 saies] F sees Q is it] F it is Q

That we present vs to him

Edg

Very bootlesse

295

Enter a Messenger

Mess Edmund is dead my Lord

Alb

That's but a trifle heere

You Lords and Noble Friends, know our intent,

What comfort to this great decay may come,

Shall be appli'd For vs we will resigne,

During the life of this old Maiesty [your rights, 300

To him our absolute power, [To Edgar and Kent] you to

With boote, and such addition as your Honours

Haue more then merited All Friends shall taste

The wages of their vertue, and all Foes

The cup of their deseruings O see, see 305

Lear And my poore Foole is hang'd no, no, no life?

Why should a Dog, a Horse, a Rat haue life,

And thou no breath at all? Thou'lt come no more,

Neuer, neuer, neuer, neuer, neuer

Pray you vndo this Button Thanke you Sir, 310

Do you see this? Looke on her! Looke her lips,

Looke there, looke there *He dies*

Edg

He faints, my Lord, my Lord

295 S D *Enter a Messenger*] F, placed after him (295) *Enter Capitaine*

Q, placed here

296 *Mess*] F *Capt* Q

296-305 That's see] Divided as in F, except for the lining of taste (303)

As prose in Q, but with an initial capital to Know at beginning of second line

298 great] F Om Q

301 To Edgar and Kent] Malone Om Q, F

302 Honours] F honor Q

303 taste] Lined as by Pope Prefixed to 304 in F, with initial capital

304 The] the F 306-10 Divided as in F As prose in Q

306 no, no, no] F no, no Q 307 haue] F of Q

308 Thou'lt] F O thou wilt Q

309 As in F Neuer only 3 times in Q 310 Sir,] F sir, O, o, o, o Q

311-12 Do there] F Om Q 311 her'] her' F

312 *He dies*] F3 *He dis* F1 *He dyes* F2 Om Q

VIII THE TRAGEDIE OF KING LEAR

Kent Breake heart, I prythee breake

Edg Looke vp my Lord

Kent Vex not his ghost, O let him passe, he hates him,
315 That would vpon the wracke of this tough world
Stretch him out longer

Edg He is gon indeed

Kent The wonder is, he hath endur'd so long,
He but vsurpt his life

Alb Beare them from hence, our present busnesse
Is generall woe [To Kent and Edgar] Friends of my
320 [soule, you twaine,
Rule in this Realme, and the gor'd state sustaine

Kent I haue a iourney Sir, shortly to go,
My Master calls me, I must not say no

Edg The waight of this sad time we must obey,
325 Speake what we feele, not what we ought to say
The oldest hath borne most, we that are yong,
Shall neuer see so much, nor liue so long

Exeunt with a dead March

FINIS

313 *Kent*] F *Lear* Q

314-16 Vex longer] Divided as in F Divided in Q at passe,[wracke,
longer

316 He] F O he Q

320 Is] F Is to Q To Kent and Edgar] Johnson Om Q, F

321 Realme] F kingdome Q 323 calls me,] F calcs, and Q

324 *Edg*] F *Duke* Q 326 hath] F have Q

327 *Exeunt* *March*] F Om Q

FINIS] F *FINIS* Q

NOTES

NOTES¹

Many of the Q graphic errors suggested in the notes are corroborated by variants between uncorrected and corrected formes of Q itself. The reader is referred to Dr Greg's *Variants in the First Quarto of 'King Lear'*. Among the types of longhand graphic confusion attested by Q in this way are the following (This list having been set out, it will be possible in the notes to claim additional examples in Q of the same types of error without comment)

a/e	II ii 138	uncorr belest	corr basest
	II ii 138	uncorr contaned	corr temnest
		(copy contemnest)	
	V iii 47	uncorr saue	corr send
a/o	I iv 151	uncorr lodes	corr Ladies
	II i 123	uncorr hand	corr home
	II iii 17	uncorr frame	corr from
	III iv 119	uncorr more	corr mare
	V iii 29	uncorr And	corr One
e/z	II ii 129	uncorr set	corr sit
	II iv 126	uncorr deuose	corr diuorse
e/o	III iv 127	uncorr wort	corr newt
	IV ii 68	uncorr now	corr mew
e/u	III iv 119	uncorr thu	corr the
a/n	III iv 106	uncorr leadings	corr lendings
e/d	III iv 127	uncorr pold	corr pole
	V iii 47	uncorr saue	corr send
e/r	II iii 20	uncorr Tuelygod	corr Turlygod
e/t	III iv 115	uncorr harte	corr hare
		(hare misread as hart)	
	IV ii 56	uncorr noystles	corr noyseles

¹ In connection with some of the notes I am indebted to Professor Dover Wilson who very kindly allowed me to consult a list of Shakespearian spellings and misprints which he had constructed for his own use

SHAKESPEARE'S 'KING LEAR'

- o/r* III iv 6 *uncorr* crulentious *corr* tempestious
(reading of *corr* a press reader's guess *copy* contentious (as F))
- u/n* II ii 121 *uncorr* ausrent *corr* miscreant
(reading of *corr* a press reader's guess *copy* ansient (F ancient))
- III iv 6 *uncorr* crulentious (see above)
- III iv 114 *uncorr* gins *corr* giues
- III vii 56 *uncorr* aurynted *corr* annoynted
- u/r* IV vi 222 *uncorr* bornet *corr* bounty
- b/k* II ii 127 *uncorr* Stobing *corr* Stopping
(*copy* stoking)
- (Cf IV i 37 Q bitt F kill)
- l/s* II ii 138 *uncorr* belest *corr* basest
- l/t* I iv 340 *uncorr* alapt *corr* attaskt
(*copy* ataxt)
- II ii 166 *uncorr* Late *corr* Take
- III iv 6 *uncorr* crulentious (see above)
- III iv 119 *uncorr* nell *corr* met
(*copy* mett)
- IV ii 28 *uncorr* foote *corr* foole
- (Cf IV i 37 Q bitt F kill)
- m/n* II i 123 *uncorr* hand *corr* home
- II iv 100 *uncorr* Mo *corr* No
- f/s* III i 14 *uncorr* surre *corr* furre
- t/k* II ii 166 *uncorr* Late *corr* Take
- III iv 113 *uncorr* Sribderdegibit *corr* fiberdegibek
- t/c* IV ii 12 *uncorr* curre *corr* terror
- r/n* IV ii 21 *uncorr* coward *corr* command
(*copy* comand)
- r/m* V iii 50 *uncorr* coren *corr* common
(~~*copy*~~ comon)

II

- 2 Q *Cornwell* Perhaps a misreading of 'a' as 'e'
- 5 equalities See p 164
- 19 a Sonne, Sir, See pp 50, 121
- 20-2 this, ac- Editors generally read 'this, (Q) account, (Theo-
count, for bald) for, (Q)' I retain the F punctuation In
this connection I am indebted to Professor D
Nichol Smith who has pointed out to me that by
adopting Theobald's punctuation one destroys or
diminishes the conversational quality of F 'A sen-
tence constructed "though yet " is', he
observes, 'hardly colloquial'
- 21 to See p 122
- 32 S D Q *Enter one* See p 107
- 33 Q my Perhaps Q anticipates this word in the next line
- 34 Leige See p 165
- 35-53 The Q version of this passage is examined on pp 22 ff
- 36 that See p 122
- 37 Q first It will be seen from the list of misreadings at the
head of these notes that the Q compositor on
occasion confused 'r' with 'o' and 'n', and also 'a'
with 'o' and 'n' Presumably therefore he may have
confused 'r' with 'a' He may have misread 'fast'
as 'first' and expanded this to 'first' or the 'a' may
actually have appeared to him to be 'ir'
- 54 Q do See p 32
word See p 122
weild Q and F agree in this spelling Daniel (facsimile of
Q1, p xix) regards it as a misprint in Q, retained in
F It may be so But Miss Doran (*Text of 'King
Lear'*, p 97) points out that 'The *NED* gives
weild as a common spelling of *wield* from the
fourteenth to the eighteenth centuries'
- 55 Q or Perhaps an anticipation 'or' occurs in lines 56 and 58
- 58 Q a The copy may have had 'as a' and the compositor
may have omitted the 'as' through carelessness
- Q friend Perhaps a misreading — r/o, e/u 'found' may have
been misread as 'frend'
- 61 speake See p 122
- 65 issues See p 123
- 67 of See p 123
- Q speake See pp 31, 123

- 68 On the Q version of this line see p 31
- 71 Q came short The F phrase is found in both texts at II 1 87 It might be suggested that here at I 1 71 Scribe E, with his eye off the playhouse MS, has miscorrected Q by anticipation of II 1 87 The metre of Q I 1 71 is less smooth than that of F, but it might be held to be Shakespearian for all that All we can say is that it is more likely that the reporter's memory was at fault than that Scribe E corrupted the text Cf pp 67 ff
- 73 possesses See p 165
- 74-94 On the Q version of this passage see pp 25 ff
- 82 our last and See p 123
- 84 interest Theobald reads 'int'ress'd', Jennens 'interest'd'
- 85 opilent See p 196, 197
- 92 no See p 123
- 94 you See p 123
- 95 F agrees with Q in mislining the 'I' F doubtless took over the error from Q, Scribe E having omitted to correct it
- 99 Happily See p 123
- 103 To all See p 166
- 104 thy heart with this See p 50
- my good See pp 50, 124
- 107 Q Well let See p 46
- 109 Q mistresse See p 15 Q's 'mistresse' might be either a mishearing or a misreading of 'misteries'
- F miseries There was doubtless a minim error in the copy
- Q might Kent is obviously interrupted
- 119 Liege — Q and F have 'Burgundy,' F has taken over faulty punctuation from Q A heavy punctuation mark is required after 'Burgundy' (object of 'Call') to separate it off from 'Cornwall, and Albaine,' (vocatives) See Greg, *Editorial Problem*, p 99 Rowe read 'Burgundy —', Theobald 'Burgundy —'
- 126 *Burgundy*, Q and F have 'Burgundy,' F has taken over faulty punctuation from Q A heavy punctuation mark is required after 'Burgundy' (object of 'Call') to separate it off from 'Cornwall, and Albaine,' (vocatives) See Greg, *Editorial Problem*, p 99 Rowe read 'Burgundy —', Theobald 'Burgundy —'
- 127 the See p 124
- 134 turne See p 124
- shall See p 124 I suggest that the reporter's 'still remaine' may be due to anticipation of I 1 157 where both texts have 'still remaine'
- 135 th'addition See p 124

- 138 betweene See p 124
 141 praters — See note on 119 above
 145 Q is man The Q compositor may have been influenced by
 F is mad 'vnmannerly' in line 144 and/or 'man' at the end
 of line 145 Alternatively, Q's 'man' may be a
 straightforward misreading of 'mad' 'n' is found
 for 'd' (and vice versa) elsewhere — *Troilus and*
 Cressida II iii 260 Q1 'boord' for 'bourn', *Othello*
 I i 173 Q1 'manhood' for 'maidhood' ('man'
 appears for 'maid' in *Romeo and Juliet* Q2 I iv 66),
 and *Lear* itself, Q II iv 208 'bloud in' for F 'blood-
 ied', II iv 260 'deed' for F 'need', V i 63 'coun-
 tenadce' for F 'countenance'
 This is metrically preferable to 'wouldest'
 wouldst
 148 stoops See p 166
 reserue thy
 state See p 124
 152-3 sounds|
 Reuerbe See p 126
 154 a See p 166
 155 thine See p 126
 nor See p 166
 156 motiue See p 126
 159 On the F speech-headings see p 167
 160 swear'st The F1 dot instead of an apostrophe is doubtless a
 compositorial slip
 Q recreant See p 52
 162 Q Doe, kill See pp 47, 126
 thy fee See p 126 Q's 'the' may be a misreading of 'thy'
 for e/y misreadings see Dover Wilson, *The Manu-*
 script of Shakespeare's 'Hamlet', vol I, p 112 In
 Lear the variant Q 'the' F 'thy' also occurs at
 II ii 22, II iv 167, IV vi 139, V i 50, and at
 V iii 100 we have Q 'thy' F 'the'
 163 guift See p 124
 166 thine See p 126
 167 That See p 126
 vow See p 167
 168 Q straid A compositor may easily omit a single letter acci-
 dentally Alternative explanations are however
 possible We may have to do with memorial
 corruption at I i 208 Lear says to France, 'I would

- not from your loue make such a stray' ('stray' occurs here in both texts) Or we may conceivably have to do with straightforward misreading the copy for Q may have had 'straind', and the compositor may have taken the 'n' for an 'e' (he took an 'e' for a 'u' at III iv 119 — Q uncorr 'thu', Q corr 'the')
- 169 betwixt See p 127
 sentence See p 167
- 172, 174 There is no reason to doubt the authenticity of F's 'Fiue' and 'sixt' There is no reason why Scribe E should have altered the Q figures unless they disagreed with those in the playhouse MS As Greg points out (*Editorial Problem*, p 92) the numbers are indifferent in themselves, and even if we could believe in the theory of a Shakespearian revision between Q and F there seems to be no reason why Shakespeare should have changed them We must surely suppose that the reporter simply forgot the proper numbers The consistency of Q's 'Foure' and 'fift' (separated by a line) suggests that we are not dealing with a slip on the part of the Q compositor or scribe
- 173 disasters See pp 60, 127
- 179 Q Why fare See p 47
- 180 Q Friendship The compositor may have misread 'freed' as 'frend' (for confusion between 'e' and 'n' cf II iii 16 Q uncorr 'Pies', Q corr 'Pins', and *Love's Labour's Lost* IV ii 103 Q1 'vnde' for 'vede') He may have been quite unable to make out the 'ome', guessed 'friendship', and set up 'Friendship' Or is the actor to blame? Did he anticipate I ii 103 — 'friendship falls off'?
- 181 Q protection The reporter has substituted a more commonplace expression
- 182 Q rightly
 thinks
 iustly said See p 50
- 187 On the speech-heading see p 168
- 188 F *Bugundie* See p 191
- 189 toward See p 127
- a King See p 192

- 193 hath See p 127
- 201 Q Sir will See p 47
- 203 Q Couered It may be that the copy had 'douered' the first letter may have been blotted so as to be totally illegible and the compositor, able to make out only 'ouered', may simply have guessed 'couered'
- 205 on See p 168
- 213 whom See p 127
- best See p 168
- 215 The best, the See pp 52, 128
- 219 Q you Probably a u/r misreading 'yor' may have been misread as 'you' The same error appears in Q at II iv 186 and III ii 71
- 220 Falne See p 169
- taint Since we are preserving F's colon after 'it' in line 219, we must put a colon here too, for 'which to beleuee of her' refers to what precedes 'Or taint'
- 222 Should See p 128
- 224 well See p 169
- 225 Q may know I suggest that this is the result of a misunderstanding on the part of someone concerned in the transmission of Q This person presumably thought that Cordelia was addressing not Lear but the King of France I do not think that we can comfortably attribute such an error to the actor of Cordelia's part, nor to the Q compositor I suggest that after the copy for Q had been written out and before it was sent to the printer some editor looked through it rather hastily and made some alterations which seemed to him to be necessary This may have been one
- 226 This line has been held by some critics to be corrupt Certainly 'murther' (F 'murder' Q) sounds odd between 'vicious blot' and 'foulenesse' 'Vicious blot' — 'foulenesse' — 'vnchaste action' — 'dishonoured step' we may well be pardoned for asking what 'murther' is doing in this galley Hudson says, '*Murder* seems a strange word to be used here I suspect Cordelia purposely uses *murder* out of place, as a glance at the hyperbolical absurdity of denouncing her as "a wretch whom Nature is ashamed to

acknowledge" Verity comments 'Certainly it is a little strange that Cordelia should suppose that anyone would credit her with "murder", yet we must remember France's very strong expressions in [217-19], where he said that if some "offence" of hers *had* caused the change, it must be something "of unnatural degree"'. I do not think that we need object to the use of the word 'murther' in itself what is most strange is 'the gradation "vicious blot, murder, foulness"' (Moberly), the particular between the two generals. There may be force in Moberly's remark that 'from the parallel expression, "vicious mole of nature", in *Ham* I, iv, 24, we may conclude that in this line Cordelia refers to natural defects, which Lear might be supposed to have just discovered, but in the next line "No unchaste action," &c to evil actions, from all suspicions of which she wishes to be cleared'. This point of Moberly's could be used as an argument against Keightley's emendation of 'murther/murder' to 'misdeed'. We must surely agree with Furness that Walker's emendation 'umber' is far-fetched. The best emendation that has been proposed is Collier's emendation of 'murther, or' to 'nor other'. This, badly written, might have stood in the copy for Q. The Q compositor might have deciphered it as 'murther' and substituted the other form of the word, 'murder'. Scribe E might have overlooked the error in Q. And the F compositor, with 'murder' in front of him, might have set it up as 'murther'. This is not impossible. But Collier's version of the line is itself not very satisfactory from the artistic point of view. Although, as Furness (who adopts Collier's reading as an *emendatio certissima*) points out, there is an admirable balance in lines 226-7 — 'vicious blot or foulness, unchaste action or dishonoured step' — it may be objected to the emendation that "'vicious blot" is altogether too general a term to be put in the alternative with "foulness", almost as general, and of like meaning' (White). Furness considers this objection 'the only serious one', but suggests that 'Cordelia's distress

might make her verge on incoherence' But if we are going to allow that she may verge on incoherence why should we not be content to allow 'murther' to stand?

- 229 Q rich
F richer The Q compositor or the scribe writing from dictation may have carelessly missed out the 'er' Alternatively the actor may be responsible, and, if so, the corruption may be due to anticipation — he may have extracted 'rich' from 'most rich' in I 1 249 (we have suggested on pp 29-30 that I 1 229 and 249 were associated in the mind of the person reporting I 1 77, which, like I 1 229, belongs to Cordelia)
- 231 That See p 128
- 232 Q Goe to,
goe to, See p 30
- 233 F t haue See p 128
- 234 Q no more
but See p 53
- 238 regards See pp 53-5
- 240 King See pp 61, 128
- 247 respect and
Fortunes See pp 53-5, 128
- 255 Q thy chance The 'thy' is probably an accidental repetition of the first word in the line
- 258 Q Shall See p 55
- 269 Loue See pp 55, 128
- 274
dutie On the Q speech-headings see p 84
See p 128
- 277 Q the worth Presumably either actor or compositor has repeated 'worth' from earlier in the line
- 278 plighted See p 128
- 279 with shame See p 129
- 281-3 In setting up prose as verse here F takes over an error from Q
- 281 little See p 129
- 286 not See p 169
- 292 from his age,
to receiue See pp 50, 129
- 293 ingraffed See p 129
- 299 let vs hit See pp 129, 169
- 300 disposition See p 130

- 302 Q *Ragan* (Cf 296 Q *Rag*) This is the form of the name found in *A Mirour for Magistrates* and in the pre-Shakespearian play of *Leir*. It may be noted here that the characteristic Q form *Gonorill* is the form of that name found in *The Faerie Queene* and in the pre-Shakespearian play Holinshed has 'Gonorilla' See p 130
- of it

I II

- 7 Q dementions The 'de' may be an error of the ear or a pronunciation-spelling, or the 'e' may be a misreading of 'i' See p 192
- 10 F Barstadie On the mutilation of the line in Q see p 44
- 13 Q stale dull See p 50
Q lyed This may be a misreading 'l' for 't' occurs several times in Q and 'e' for 'r' is also found (see pp 357-8) The copy for Q may have read 'tyrd' If the copy had 'tyred', the compositor may have read it as 'lyedd' and set up 'lyed' alternatively, either the 'r' or the 'e' may have been so cramped that he could not make it out at all — if it was the 'e', then on this view he misread the 'r' as 'e' (The fact that the verb 'to lie' is naturally associated with 'bed' would doubtless tend to confirm the compositor in his error)
- 14 Q of a See p 47
- 15 Q the The compositor may have carelessly omitted a stroke over the 'e', or this may have been omitted in the copy
- 21 Q tooth' I see no reason for expanding F's 'th', but apart from this I think we should accept the emendation 'top the' This emendation was proposed by Edwards in his *Canons of Criticism*, and first appeared in the text in Capell's edition Capell, speaking of the emendation, says 'it appear'd in the *Canons*, into which it was receiv'd from this editor (together with other communications concerning readings of copies) by that ingenious work's writer' (see Furness's note)
- F to'th' Why must we emend? Why can we not read 'Shall to th'Legitimate'? 'To' can mean 'against' (see Abbott, para 187) cf the phrase to have a quarrel

to someone in *Much Ado* II i 219, *Twelfth Night* III iv 230, *Coriolanus* IV v 133 (all cited by Abbott), cf also *Love's Labour's Lost* V ii 87 — 'Saint Denis to Saint Cupid', *Richard II* I i 76 — 'arm to arm', I *Henry VI* I iii 47 — 'Blue coats to tawny coats', *Henry VIII* III ii 92 — 'the king Does whet his anger to him', *Troilus and Cressida* II i 94 — 'Will you set your wit to a fool's?', *Lear* IV ii 74 — 'bending his sword To his great master' (all cited by Onions, s v to prep 2 in opposition to, against) With an ellipsis of an infinitive after 'Shall' (which is eminently possible — see Abbott, para 405) we can readily interpret 'Edmond the base Shall to th'Legitimate' as meaning 'Edmond the base shall proceed against the legitimate, shall act in a hostile manner towards the legitimate' This is what the Q and F readings would most naturally be taken to mean But the trouble is that this does not make good sense in the context It is absurd for Edmund to say 'if this Letter speed, And my inuention thriue,' I shall proceed against, act against, attack, my legitimate brother He is acting against him anyway The meaning called for by the context is, 'if this Letter speed, And my inuention thriue,' I shall prevail over Edgar, overthrow him, defeat him and 'top' (=surpass) suits this excellently If we hold that Q and F are both wrong here, we must take this as a case in which an F corruption depends directly on a Q corruption The F corruption is presumably a conjectural alteration, by Scribe E or the F compositor, of the Q corruption Dr Greg points out that 'if the tail of the "p" were for any reason obscured, "top" would naturally be misread as "too"' (*Aspects*, pp 165-6) It may be that in the copy for Q the tail of the 'p' was obscured If Scribe E was dissatisfied with Q's 'tooth' the most natural thing for him to do would be to consult the playhouse MS If the latter was indistinct at this point, he might try conjectural emendation It seems to me that we would be rather foolhardy if we postulated the coincidence that in the copy for Q the 'p' of 'top' had its tail

obscured while in Scribe E's playhouse MS 'top' was indistinct or illegible. But Scribe E may have left Q's 'tooth' untouched — his eye may have slipped past it without his having noticed the error and the form 'to'th' may be attributed to the F compositor. In connection with the possibility of the tail of the 'p' being obscured in the copy for Q, it is interesting to notice that at line 129 of this same scene Q has 'out' where F has 'Pat'. Now this Q reading may be a substitution by the actor. It would probably be safest to take it so. But an 'a' might have been misread as a 'u' and a 'p' with its tail obscured as an 'o' — Q's 'out' might conceivably be a misreading of 'pat'. Defending 'top', Capell refers to 'its opposition to "base" and (which is yet a stronger matter) its connection with "grow"'.
 See p 130

24 Prescrib'd

32 Q terribē

38-9 Q your liking

A simple misprint

The copy may have had 'yor or loking'. The compositor's eye may have skipped over the second 'or', or he may have thought it an error in the copy. The 'o' in 'loking' may have been blind so that it looked like an 'i'. (On the other hand the Q reading may well be an actor's substitution.)

Q's omission of 'and reuerence' may be due to carelessness in the compositor. 'This policie of age' is of course nonsense.

55 Sleepe

wak'd

58 you to this

66 his?

See p 170

See pp 50, 131

I think the most natural interpretation is that Gloucester is asking a question. He asks it at line 62. Edmund gives an evasive answer and he asks it again here — he wants an unequivocal reply.

69 Has before

70 Q often heard

him

71 declin'd

72-3 Q his father

the re-

uenew

See p 131

See p 50

See p 131

See p 50

- 76 Ile See p 131
- 78 F's 'L' doubtless implies 'Lord'
- 85 writ See p 131
- 86 Q further See pp 56, 132
- 89 Q aurigular See p 80
- 96 Q your busines Q probably anticipates the 'your' almost immediately following ('after your own wisdom') If the actor is responsible he may have been influenced by II 1 15 where Edmund speaks of 'my businesse' (the wording is the same in both texts)
- 98 Q I shall seeke Perhaps the actor substituted 'shall' for 'will' (F) owing to the influence of 'I shall find (Q see)' in the next line
- 99 Q see See p 56
- 106-11 Chambers suggests (*William Shakespeare*, I, 467) that the omission of this passage from Q may conceivably be the result of censorship It is of course equally possible that it is an accidental omission by the actor
- 113 Q strange
strange! Probably the actor is responsible for the repetition he may have thought iteration more effective
- 115 surfets See p 132
- 117 Starres See p 132
- on necessitie See p 132
- 119 Q Trecherers This form may be influenced by 'Adulterers' in the next line
- Q spirituall Perhaps a misreading — i/e, t/c The compositor may have read 'sphericall' as 'sphirtall' and conjectured 'spirituall' Or there may have been too many strokes, so that he thought he saw a 'u' before the 'a', and, reading 'sphirtuall', conjectured 'spirituall' In either case the suggestion is that he decided to ignore the 'h' Conceivably the 'h' was so cramped and badly formed that he could make nothing of it We may compare II 11 162, where Q corr has 'most' The compositor originally set up (Q uncorr) 'not', misreading 'm' as 'n' Either he thought he saw 'nost' and emended to 'not', or the 's' was so difficult to make out that it baffled him
- 122 Whore-master
man See p 192

I II SHAKESPEARE'S 'KING LEAR'

- 123 to See p 170
Q Starres See p 62
126 Fut See p 170
127 Q, F maiden-
lest F takes over a mis-spelling from Q
128 Q bastardy See p 62
Edgar, See p 171
129 Q and out On 'and' see p 132, and on 'out' see note on I II 21
above
130 Q mine The copy for Q may have had 'my cu' The com-
F my Cue positor may have misread the 'u' as an 'e' — he
misread an 'e' as a 'u' at III IV 119 (uncorr 'thu',
corr 'the') He may also have misread the 'c' as an
'n' In *Hamlet* at II II 329 Q2 has 'black' for
'blank', and at III II 2 it has 'pronoun'd' for 'pro-
nounc'd' The spelling 'blacks' for 'blanks' is found
in Q1 *Sonnets*, 77, 10 It may be suggested that in
these cases we have to do only with the accidental
omission of a single letter — that in *Hamlet* the copy
for Q2 had 'blanck' at II II 329 and 'pronounc'd'
at III II 2, and that the compositor accidentally
omitted in the first case 'n' and in the second 'c'
But we have to reckon with the form 'blacks' in
Sonnet 77 — a remarkable coincidence with *Hamlet*
II II 329 if both are cases of the accidental omission
of a single letter I imagine that the copy for Q2
Hamlet had the spellings 'blank' and 'prononc'd',
and that in the first case the 'n' was misread as 'c'
and in the second the 'nc' as 'un' As regards Q
Lear, if the copy had 'my cu' at I II 130 the com-
positor could, I think, have misread it as 'myne' and
set up 'mine'
Q sith Cf the previous word but one — 'with'
Q them Probably an e/o misreading The compositor,
F Tom reading 'tem', may have introduced the 'h' on his
own responsibility Or the copy may have had
'thom'
137 with See p 133
138 writes See p 133
139-45 F's omission may be due to censorship see p 8
146 Q Come,
come, See p 47

- 147 Q Why, See pp 47, 133
 151 nor See p 133
 154 vntill See p 133
 159 F *Edm* See p 109 footnote
 159-64, 165 We may have to do with cutting in Q Or the omission may be due to failure of memory on the part of the actor At any rate Q's 'goe arm'd' in 165 is taken from the omitted passage See pp 62, 133
 166 toward See p 133

I iii

- S D On the designation of Oswald as 'Gentleman' in Q in this scene see p 107
 3 I See p 134
 7 Q obrayds This may be an aural error
 14 Q fellow It is conceivable that Q gives us the authentic reading, Shakespeare having written a long line here Scribe E may have emended the line on his own responsibility in order to achieve a pentameter (he may have been influenced by I iii 24 where both texts have 'your fellowes') But Q's 'fellow seruants' may equally well be a case of actor's expansion
 F Fellowes
 15 my See p 134
 22 haue said See p 134
 22, 27 Q Very See p 134
 very Presumably Scribe E neglected to indicate in his quarto the verse line-division of this speech So also at 26-7
 23-4
 27 Q goe prepare See p 56

I iv

- 1 F will See p 171, and also p 169
 7 S D At line 49 etc F gives speech-heading '*Knigh*' Lear has reserved to himself a retinue of Knights, and it is presumably these (or some of them) who have been in attendance on him while he has been hunting It seems reasonable to make this clear in the stage-direction

I IV SHAKESPEARE'S 'KING LEAR'

- 20 be'st See p 134
 he is See p 171
 45 Q clat-pole The 'a' may be a misreading of 'o'
 49 Q *Kent* See p 84
 Daughter See p 171
 52, 55, 62, 71 Q
servant See p 83
 76 Q you sir, you
 sir, hither, See p 51
 81 Q you pardon
 me See p 62
 83 stricken See p 134
 89 Q you haue
 wisdom See p 51
 91-2 S D Lear sends two people to fetch the Fool — at lines
 42 and 75 It is reasonable (though not necessary)
 to suppose that they both come back with him We
 may perhaps imagine the third Knight meeting the
 first Knight and the Fool on their way to the King,
 and returning with them I place the Fool's entry
 before the words 'there's earnest of thy seruice'
 because it is obvious from the Fool's first words that
 he has heard them
 96 On the F version of the line see p 171
 100 ha's did See p 134
 105 Q any At I iv 255 Q has 'any', F 'my' This is presum-
 F all my ably a misreading if the 'm' had one stroke too
 many in the copy for Q it might be taken by the
 compositor for 'an' As regards I iv 105, it is pos-
 sible that in the copy for Q 'all' was missing (or the
 compositor may have carelessly omitted it), and it is
 possible that Q's 'any' is a misreading of 'my'
 109 Q is a dog that See p 47
 110 Q Ladie oth'e Steevens emended to 'Lady, the brach,' regarding
 F theLady 'Lady' as a proper name He says, "'Lady' is still
 a common name for a hound', and he refers to
 1 *Henry IV* III 1 240, where Hotspur mentions
 'Lady, my brach' We might indeed easily emend
 Q by simply omitting the 'o' of 'oth'e', and regard
 F's 'theLady' as an accidental inversion by the com-
 positor And yet I am not quite happy about this
 In *Notes and Queries* 2 Series, vol V, p 202, 1858

(cited by Furness in his note on the passage) Archibald Smith says, 'Here is a curious opposition between "truth" and "lady", where one would have expected the opposition to be between "truth" and *lie* May it not be that Shakespeare wrote "lye the brach", and that the printers thought "lye" a contraction for "lady", instead of the whole of the opposite of *truth*?' This is a very interesting suggestion but Smith overlooks the 'o' in the Q 'oth'e' Is it possible that Shakespeare wrote 'Liar the Brach'? Suppose the actor dictated this to the Q scribe the latter may by an aural error have written down 'Lye a the brach' The Q compositor may have taken 'Lye' as a contraction of 'Ladie' and expanded it accordingly he may have misread the 'a' of 'Lye a' as an 'o', and carelessly run this 'o' and the 'th'e' together (or the scribe may have run his 'a' and the 'th'e' together) Then Scribe E may have conjecturally emended Q He may simply have struck out the 'o', and the F compositor may have accidentally inverted 'Lady' and 'the' or Scribe E may have been responsible for the F reading *in toto* I advance this simply as a tentative suggestion In my text I accept the F reading, because it makes sense and the Q reporter may conceivably have been remembering 1 *Henry IV* III 1 240 Because Shakespeare gave Hotspur a brach called Lady we need not suppose that he necessarily made the Fool in *Lear* refer to a brach called Lady It may be objected that 'the Lady Brach' is tautological since a brach is generally a female dog But if we accept F the point of 'Lady' is doubtless its aristocratic signification it has been implied that Truth is a dog of low social status — the Lady Brach is pictured as of high social status If we accept the F reading we must infer from the tenor of the speech that the Fool intends us to associate the brach with falsehood

Doubtless a misreading of 'a' as 'u'

112 Q gull
126 Q *Lear*,
135 a sweet one
137-52

See p 84
See p 134
On the F omission see p 8

I IV SHAKESPEARE'S 'KING LEAR'

- 150 on't I accept this emendation from Q2 I am quite sure that if F had had the passage it would have had 'on't' and not 'an't' 'An't' may be a colloquial or dialectal pronunciation of the reporter (cf 158 F 'on thy' Q 'at'h', 183 F 'o' Q 'a', 186 F 'of late' Q 'alate', etc), or it may have a misreading of 'o' as 'a' (we have a misreading of 'a' as 'o' in Q uncorr in the next word but one — 'lodes' for 'Ladies')
- 152-3 Nunckle,
güe me an
egge See pp 51, 134
- 157 Crowne See p 171
- 158 boar'st See pp 135, 196
- 163 grace See p 135
- 164 wisemen Onions (*Shakespeare Glossary*, p 251) notes that 'wise man' is 'nearly always printed as one word in old edd'
- 165 Q doe See p 79
- 168 ere See p 135
- 169 Mothers See p 135
- 171 Then they F agrees with Q in setting these words as part of the prose Presumably Scribe E omitted to correct Q
- 174 Fooles See p 172
- 185 on' You See p 135
- 188 Q frowne The reporter repeats this word from line 186
- 191-2 Mum,
mum, F agrees with Q in setting this as part of the verse Presumably Scribe E omitted to correct Q See note on line 171 above
- 193 nor crum See p 172
- 195 That's
Pescod This is set in both Q and F as if part of the verse Again Scribe E has omitted to correct Q
- 199 It would be a noteworthy coincidence if both the copy for Q and the playhouse MS had brackets here It may well be that Scribe E accepted the Q brackets on his own responsibility, altering the position of the second (or perhaps the F compositor altered the position of the second)
- F riots Sir F makes Goneril use 'Sir' twice in the same sentence (lines 196 and 199), and the effect is unpleasant It gives a better effect to begin a new sentence with 'Sir' in 199, as is implied by the Q arrangement

- 210 Q throw See p 62
 211-12 F follows Q in printing verse as prose
 212 it's See p 136
 Q beir Probably a misreading (e/y) of 'by it' cf note on I i 162
 215 Q Come sir, See pp 47, 136
 your See p 136
 217 which
 transport See p 136
 222-34 An examination of the Q text of this passage will be found on pp 32 ff
 222-3 Do's
 Do's See p 136
 224 Q weaknes This is probably not a case of the accidental inversion of 'e' and 'n' by the Q compositor, for Q punctuates 'either his notion, weaknes, or his discernings are lethergie, ' The punctuation suggests that 'weaknes' was definitely intended (though the passage is nonsensical in Q) The person who wrote out the copy for Q may have accidentally inverted the two letters, and either he — looking over his work — or the Q compositor may then have put in the punctuation which appears in Q Alternatively, it is possible that 'weaknes' is just a slip by the actor Yet again, it is conceivable that the copy for Q had 'weakns' (for 'weakens') and that the person who wrote out the copy — subsequently looking over his work — or the Q compositor took it that 'weaknes' was meant and supplied the punctuation which we have in Q
 225 Q lethergie The final 'e' here may be a misreading of 'd' The copy for Q may have had 'lethergid', or 'lethergied' (in the latter case the 'e' may have been crowded out, or the 'i' may have been crowded out and the 'e' misread as 'i')
 227 Q continues to Lear See p 84 The Q compositor may be to blame Alternatively the Q scribe may have carelessly omitted to put in the necessary speech-heading, or, writing to dictation, he may not have noticed the momentary change of speaker The question mark in Q after 'shadow' may be intended for an exclamation mark if it is intended

- for a question mark, then the punctuation is consequent on the error of assignation
- 228-31 As Chambers points out (*William Shakespeare*, I, 467) the F omission leaves a lacuna. The omission may be a compositor's error. Scribe E must have directed the assignation of '*Lears shadow*' to the Fool. The F compositor, having set up this short speech of the Fool, may have accidentally let his eye return to the copy after the Fool's *next* speech.
- 242 Q great This may be an ordinary substitution by the reporter or it may be an error of hearing.
- 243 Q thou Probably a misreading — o/e, u/n
- 246 remainders See p 136
- 254 Q We Probably an o/e misreading. The compositor probably misread 'woe' as 'wee' and set up 'We'.
- Q repent's This reading (=repent us) looks as if it were consequent on the error 'We' at the beginning of the line. It may therefore be attributed to the compositor. Alternatively, the person who (according to our suggestion) looked over the copy for Q after it had been written out may have misread 'Woe' as 'Wee' and altered 'repents' to 'repent's'.
- O come? See p 172
- 255 Q has 'any' for F's 'my'. 'Any' does not give good sense, and it may well be a misreading of 'my', the 'm' having had an extra minim stroke. If 'my' was thus misread by the person who looked over the copy for Q, he may have conjecturally altered 'speake Sir' to 'that wee' in order to achieve some sort of sense. Alternatively, it is possible that the words 'that wee' are a substitution by the actor: the actor may have intended 'is it your will that wee — prepare my horses, ' the scribe may have omitted to indicate Lear's breaking off at 'wee', and so the compositor, misreading 'my' as 'any', would produce the Q text.
- 259-60 The Q scribe doubtless intended 'list' to indicate 'ly'st'. The reviser of the copy for Q, or the compositor, probably understood it as 'list' (with short 'i') and misread 'are' as 'and' (see pp 357-8). The Q punctuation ('thou list my traine, and men of choise and rarest parts,') is doubtless consequent on these

errors, though of course the punctuator cannot have made any sense of the passage

265 Which

See p 136

280 Q thourt
disuetur'd

This must surely be a misreading of 'thuart disnatur'd' — the graphic outline is very similar. In the first word the 'u' in the copy was presumably closed or nearly closed at the top so that it looked like an 'o' and for 'a' misread as 'u' see I iv 112 above. As regards the second word for evidence of 'n' misread as 'u', and 'a' misread as 'e', see pp 357-8. Q has 'accent' for F's 'cadent'. Q probably has misreading. Confusion between 'a' and 'c' is possible cf *Love's Labour's Lost* III 1 189, Q1 'Cloake' for 'Clocke'. 'E' is sometimes found as a misreading of 'c' and vice versa — e.g. *Hamlet* III 1 187 (Q2 care' for 'eare') and III iv 170 (Q2 'poteney' for 'potency'), and 'e' and 'd' are easily confused. 'Accent' is not at all likely to be a reporter's substitution.

282

The Q compositor has carelessly repeated a phrase

284

286 Q goe, goe,
my people'

See p 63

288 more of it

See pp 56, 136

290 As

See p 137

296

Q makes nonsense. Perhaps the compositor could make out only the beginning of 'worth' and guessed 'worst'. It is possible that the copy for Q read 'should make the (for *thee*) worth them blasts and fogs vpon the (for *thee*) the vntented woundings of a fathers curse,' If so, the scribe has used 'the' for both 'thee' and 'the'. The compositor may have been able to make out only the beginning of 'worth' taking the preceding word as the article he may have guessed 'the worst' and simply ignored the 'them'. Alternatively we may postulate memorial corruption by the actor — anticipation of IV 1 8-9, where we have 'The Wretch that thou hast blowne vnto *the worst*, Owes nothing to *thy blasts*'

As regards Q's 'vpon the vntender' (uncorr) if the copy read 'vpon the the vntented', the compositor may have thought the two 'the's an error

- 'Vntender' is probably a pure guess the compositor may have been able to make out only the beginning of the word the press-reader has rescued the correct reading from the copy see Greg, *Variants*, p 153
- 298 Q the old Again the Q compositor has taken the 2nd personal pronoun, accusative singular, for the definite article The copy may have had 'the' for 'thee'
- 298-310 Old content An examination of the Q version of this passage will be found on pp 34 ff
- 300 Probably the Q inversion ('you cast') is an error of the compositor It is not the sort of inversion likely to occur to an actor
- 301-2 Yea, i'st come to this?]
Ha! Let it be so See pp 68, 172
- 302 I haue another See p 137
- 309 you, — It is clear that Goneril interrupts him
- 312 Q tary and See p 47
- 312-14 Q take the Q uses 'with' here to introduce a song (cf III ii 75, 'With heigh-ho, the Winde and the Raine') The copy may have had 'with the a fox', and the compositor may have taken the 'the' as the article and decided that it was a mistake Or the actor may be responsible for the Q version as it stands
- 319-30 This omission from Q may be due to abridgment on the other hand it may be due to lapse of memory during the reporting In the first case the transference of 'What *Oswald*, ho' from 310 to after 318 and the addition of 'Here Madam' is probably a piece of adaptation consequent on the cut in the second case it may be due to defective memory or may be a piece of patching consequent on a failure of memory
- 332 Q *Osw* See p 107
- I See p 137
- 337 Q now The copy for Q may have had 'no no' and the second 'no' may have looked like a 'w' Alternatively 'now' may be an actor's substitution
- F no, no,
- 339 Q dislike This may be an ordinary substitution by the actor Or it may be a recollection of 'dislike' (noun) in line 322 line 322 is absent from Q, but that does not mean that recollection is impossible

340 F Your are

This same mistake occurs in F at II iv 124, V iii 258, and V iii 290, and at II i 2 F has 'your Sir' for 'you Sir'. The Q readings are—I iv 340 'y'are', II iv 124 'you are', V iii 258 'you are', V iii 290 'You'r', and II i 2 'you Sir'. Speaking of V iii 290, Greg (*Aspects*, p. 165) says 'Apparently the corrector [our Scribe E] marked "are" for insertion and forgot to delete the "r"'. But this explanation does not fit the other cases, and they too must be explained. Miss Doran (op. cit. p. 99) thinks that 'we have only to do with a habitual mistake on the part of the printer of F'. Now it is easy enough to postulate the misreading of a handwritten 'you' as 'yor'. It is quite possible that at I iv 340 and V iii 290 Scribe E deleted the Q readings and wrote in 'you are', and that the F compositor misread his insertions as 'yor are'. But at II iv 124, V iii 258, and II i 2 the Q readings are perfectly correct. Can we suppose that there (and in the other cases as well) Scribe E misread 'you' in the playhouse MS as 'yor' and miscorrected Q, producing nonsensical readings? Or can we suppose that the F compositor had a peculiar habit of setting up 'your' even when his copy plainly read 'you'?

ataxt

341 Q praise

See pp. 12, 172

343 Q better

Probably a misreading of 'praisd'

ought,

See p. 79

345 the'uent

See p. 137

I v

S D

F gives the Gentleman's entry at the head of the scene. He is not required until line 46, where it seems clear from the dialogue that he has just entered. So we must accept Theobald's rearrangement.

8 Q where

See p. 79

11 not

See p. 137

16 Q con

An o/a misreading. The Q compositor is probably responsible for the omission (doubtless accidental) of 'tell'.

II I SHAKESPEARE'S 'KING LEAR'

- 17 Q Why what
canst thou tell
my boy? See pp 47, 137
- 19 Q stande Final 's' has probably been misread as 'e'
- 35 mo See p 137
- 44-5 F follows Q in printing a verse speech as prose
- 45 The Q compositor may be responsible for the duplication of 'I would not be mad' Alternatively the actor may have introduced the repetition in order to heighten the effect (though crudely)
- 47 Q *Seruant* See p 83

II I

- 2 F your See p 173, and note on I iv 340
- 4 Q to night See p 56
- 8 Q bussing
F kissing See pp 17, 192
- 10-11 Q the two
Dukes See p 57
- 14 better, best, Both Q and F are defective in punctuation here, giving 'better best,' Probably Scribe E overlooked the necessity for inserting a mark after 'better', so that F took over defective punctuation from Q
- 18 Q must aske
breefnes This piece of corruption may be due to defective memory in the actor Only three lines earlier Edmund refers to 'my businesse' When he came to line 18 the actor's mind may have run forward to II i 125-7 where Regan says 'bestow|Your needfull counsaile to our businesses, [Q busines,]| Which craues the instant vse' Influenced by the content of this, he may have converted 'Which I must act, Briefenesse,' (F) into 'which must aske briefnes' (Q) Furthermore, the occurrence of 'question' in line 17 may have helped to suggest 'aske' to him In addition (or alternatively) he may have had in mind *The Taming of the Shrew* II i 114, where Petruchio says 'my business asketh haste'
- Q helpe Doubtless the actor has substituted a simpler word for F's 'worke' He may possibly have been influenced by 'helpe' in line 36
- 23 Q ought See p 47

- 29 Q crawing
(F cunning) Probably misreading — r/u, a/n, u/n
- 31 Q here (F hoa) The Q word is probably a misreading — e/o On r/a see remarks on I 1 37 on p 359 The Q compositor may have read 'hoa' as 'her' and set up 'here'
- 32 Q brother fle See p 47
- 38 Q warbling This may be a misreading of 'mumbling' w/m, a/u, r/m, are all possible graphic errors
- 39 stand See p 137
- 41 Q could - - - Q is right in indicating that the speaker is interrupted
- 44 Q reuengue The actor may have substituted '-iue' for '-ing' With 'reuengue' Wright (Clarendon Press ed) compares *Hamlet* V ii 154, *responsive to*, =corresponding to But he reads 'revenging', which there is no reason to suppose corrupt
- 45 the thunder See p 137
- 47 Q in a fine The Q compositor may have repeated 'a' from the latter part of the previous line
- 49 Q with Perhaps an anticipation of 'With' at the beginning of the next line
- 51 latch'd See p 137
- 52 And See p 138
- when This is the reading of both texts Staunton suggested emendation to 'whe'r', =whether For 'whe'r' see Abbott, para 466 Q may have a misreading of 'r' as 'n', and Scribe E may not have noticed the error Furness pronounces 'whe'r' an *emendatio certissima* he says 'It restores the construction, which with *when* is irregular [cf line 54, 'Or whether'], and to be explained only on the ground of Edmund's perturbation' But this latter explanation of 'when' seems to me quite satisfactory I quote from Verity's note '[whe'r] gives greater symmetry', but that, surely, is a quality that we do not want here, the broken, disjointed style of the whole speech being intended to indicate Edmund's feigned agitation'
- 56-7 The punctuation is unsatisfactory in both Q and F The two texts run —
Q not in this land shall hee remaine vncaught and found, dispatch, the noble Duke etc

F Not in this Land shall he remaine vncaught
And found, dispatch, the Noble Duke etc

F quite definitely takes 'vncaught and found' as a single connected phrase. As the F text stands the meaning can only be 'if Edgar is found he shall certainly be arrested'. But this is extraordinarily weak. Surely Gloucester means 'not in this land shall he remain uncaught, and when he has been found — kill (him)' 'dispatch' is on this view an imperative — he changes his construction. The same transition from finding Edgar to killing him occurs in lines 60-1 — 'he which finds him shall deserue our thanks,| Bringing the murderous Coward to the stake'

After 'found' in line 57 Q has a comma, not a semi-colon as F has. But Q shows the same misunderstanding of 'vncaught and found' as a single connected phrase. So, although Scribe E or the F compositor has (doubtless conjecturally) changed a comma into a semi-colon, we can say that Q and F have essentially the same mispunctuation — F has taken over a piece of faulty punctuation from Q, with an alteration which simply makes the mistake more obvious.

Warburton proposed 'dispatch'd' for 'dispatch'. Understanding 'he shall be' (cf 'shall he remaine' in line 56) this yields the interpretation, 'he shall not remain uncaught, and when found he shall be dispatched'. But the change of construction postulated above is quite possible. Other possible ways of interpreting the passage are — 'when he is found (I will) dispatch him' (Craig), and "'dispatch" is "the word" (IV vi 92)' (Verity).

61 Q caytife
67 would the
 reposall
69 I should
70 I, though
72 Q pretence
75 spurres
76 Q Strong
77
78 why

See pp 57, 138

See p 138

See p 173

See p 173

See p 63

See p 173

See p 138

See p 173

See p 173

- 86 strange newes See p 174
 89 it's See p 139
 92 F O Q I It might be suggested that F's 'O' is an erroneous
 (1 e ay) repetition from the beginning of line 89, and that
 Q's 'I' is right But it is much more effective, con-
 sidering Gloucester's mood here, that he should
 imply, but not directly give, an affirmative answer to
 Regan's question (cf 'shame would haue it hid')
- 94 Q's 'tends' is 3rd plural present indicative
 There is, I think, no doubt involved in reading
 'tended' with F The '-ed' is elided after the first 'd'—
 see Abbott, para 472 The idea is that the Knights
 were attendant on Lear when, in the past, Edgar
 was a companion of theirs The fact that they are
 still attendant on Lear does not mean that the past
 tense is inappropriate in this passage
- 99 See p 139
 104 Q heard Perhaps a misreading of 'e' as 'd'
 105 It was See p 139 The reporter may have substituted
 'Twas' for metrical reasons
- 106 "Bewray" and "betray" are used almost inter-
 changeably, but in the former there is no notion of
 treachery inherent' (Wright) The reporter has
 made a synonym-substitution of a word not dis-
 similar in sound to the correct one
- 114 F Nature's See p 192
 118 Q threatning The copy may have had 'threading' The first 'd'
 may have been misread as 't' on p 357 we saw that
 in the copy 'e' was liable to be misread as 't', and
 we also saw that 'd' and 'e' were liable to be con-
 fused The second 'd' may have been misread as 'n'
 'n' is found instead of 'd' in *Othello* I 1 173 Q1
 'manhood' for 'maidhood', *Romeo and Juliet* I iv 66
 Q2 'man' for 'maid', Q *Lear* II iv 208 'bloud in'
 (F 'bloodied'), cf also Q *Lear* II iv 260 'deed'
 (F 'need'), V 1 63 'countenadce' (F 'countenance')
 Our hypothesized 'threading' must have been very
 carelessly written if one 'd' looked like a 't' and the
 other like an 'n' (The copy for Q may have had
 'thredding' the compositor may have misread this
 as 'thretning', and set up 'threatning') Speaking of
 the variant Q uncorr 'vntender', Q corr and F

- 'vntented' (I iv 297) Greg says (*Variants*, p 153),
 'The compositor was apparently guessing at the
 words in a difficult and obscure passage' Perhaps
 'threatning' is just a guess
- 119 prize See p 139
 122 best See p 140
 F though See p 174
 126 businesses See p 140

II II

- 1 Q uncorr deuen See Greg, *Variants*, p 158 The reading of Q corr
 corr euen Greg describes as an 'apparently obvious and yet cer-
 F dawning tainly erroneous emendation' He goes on 'It is in
 fact not evening but early morning before sunrise
 The folio presumably gives the correct reading, but
 A [1 e Q uncorr] points to the copy having had
 'dauen', 'Dauing' and 'dawin' are seventeenth and
 eighteenth century spellings of *dawn*, while *dawn*
 itself is only a variant of *dawing* or *dawning*' In a
 footnote Greg says, 'The earliest quotations for
dawn in *N E D* are *Henry V*, 1599, and *Measure*
for Measure, 1603, but in both cases the text rests
 on the folio of 1623 The next quotation given is
 of 1633' 'Dawn' cannot have been a very common
 word in 1608, and it may be suggested that in view
 of this it is rather odd that a reporter should have
 substituted it for 'dawning' it may be suggested that
 F's 'dawning' is a substitution by Scribe E of a more
 common form I am not sufficiently confident
 about this to adopt 'dauen', though I think that that
 may be Shakespeare's word But on no account can
 we read 'euen' as Ridley does, and as Capell, Jennens
 and Eccles did before him
- 15 woosted- In Professor Dover Wilson's list of Modern Read-
 stocking ings 'worsted-stocking' is given here cf Q uncorr
 'wosted stocken', Q corr 'worsted-stocken' It is
 unnecessary in an old-spelling edition to reject the
 F spelling cf Greg, *Variants*, p 158 — "wusted",
 "wosted", and "woosted" are common spellings
 from the fifteenth century to the eighteenth It is
 unlikely that F accidentally followed the spelling of
 A [1 e Q uncorr]'

- 15-16 Q action
taking knaue, a See p 140
- 21 It is possible that F's 'clamours' is correct See
Greg, *Variants*, p 158 — 'Whether F is a misprint
or an anomalous form (on the analogy of *wonders*
for *wondrous*) is not certain' It is perhaps safer to
regard it as a misprint
- 26-7 On Q see pp 47, 51, 140
- 29 Q draw you See pp 48, 140
- 40 if See p 141
- 41 ye See p 141
- 43-4 F takes over from Q verse set as prose
- 45 F King? The F compositor may have anticipated the punctu-
ation mark at the end of the next line
- 52 Q I, a See pp 48, 141
- 53 they See p 141
- 54 yeares See p 141
- oth' See p 141
- 55 Q *Glost* See p 89
- 56 Q ruffen See p 80
- 57 gray beard — It is clear that Kent interrupts Oswald See also
p 192
- 60 wall See p 141
- 61 gray beard See p 192
- 63 Q you haue See p 51 Q has both inversion and the substitution
of a more commonplace phrase for the correct one
- 69 Q to intrench, This is one of the passages which have been taken to
to inloose show that F depends directly on a copy of Q Dr
F t'intrince, Greg (*Aspects*, p 165) says, 'F corrects "intrench" to
t'vnloose "intrince" and "inloose" to "vnloose", but, evi-
dently with an idea of mending the metre, reduces
"to" in both cases to "t", oblivious of the fact that
in the first it stands for "too"'
- 'Intrince' occurs only here There is no reason,
however, to suppose that it is not what Shakespeare
wrote In *Antony and Cleopatra*, V ii 307, we have
'intrinsicate', and, as Upton was the first to suggest
(see Furness's note), 'intrince' may be a contraction
of that Upton compared 'Reverb' in I i 153, =
reverberate In his *Shakespeare Glossary* Onions
cites 'reverb' as a Shakespearian coinage, apparently
shortened from *reverberate*, which occurs twice

We need not doubt the authenticity of 'intrince' and we must surely suppose that Scribe E got it from the playhouse MS. And while he might have corrected Q's 'inloose' to 'vnloose' without reference to the playhouse MS, it is reasonable to suppose that he got 'vnloose' also from that source.

Are we to suppose that the playhouse MS read 'too intrince to vnloose', that Scribe E took 'intrince' and 'vnloose' from there and wrote them into his quarto, and that he emended *the quarto* 'to to' to 't' t'? I can hardly believe that in the playhouse MS 'intrince' and 'vnloose' were legible and 'too' and 'to' illegible, and if the whole phrase was legible in the MS why should Scribe E be supposed to have emended the quarto 'to to' rather than the MS 'too to'? Miss Doran, who believes, as I do not, that F was printed from manuscript copy, writes (*Text of 'King Lear'*, p. 93), '*Too* may have been written *to* in the manuscript [from which F was printed], the distinction between the spelling of the adverb and the preposition was not as rigid then as it is now, and the two forms are frequently interchanged in both quarto and folio of *King Lear*. Even if *too* stood in the manuscript, it is not certain, in view of the habit of contraction in the folio for the sake of the meter, that the corrector or printer would have respected it any more than *to*'. We may modify this slightly to suit our theory of the nature of the copy for Q. Scribe E's playhouse MS may have read 'too intrince, to vnloose', and Scribe E may for the sake of the metre have emended this to 't'intrince, t'vnloose' and altered Q accordingly. Or the playhouse MS may have read 'too intrince, t'vnloose', or 'too intrince t'vnloose' (the comma after 'intrince' in F may quite easily be a survival from Q), or even 'to intrince t'vnloose'.

But it is quite possible that, the playhouse MS reading 'too intrince to vnloose', Scribe E altered Q's 'intrinch' and 'inloose' to 'intrince' and 'vnloose', and carelessly omitted to delete Q's comma after 'intrinch' and to alter the first 'to' in Q to 'too'. The F compositor would then have in front of him

- 'to intrince, to vnloose ', and he may have emended 'to' to 't' in both cases
- 71 Being
Q stir See p 141 Perhaps an r/e misreading
Presumably a misreading Cf *Hamlet*, III i 162, where Q2 misreads 'feature' as 'stature' This would suggest that 'stir' was a misreading of 'feir', but 'e' and 'i' are confused elsewhere in Q *Lear* (see p 357) and probably the copy for Q had 'fier'
- the See p 142
- 72 Reneag See pp 13, 174
- 73 gall See pp 196, 197
- vary So F Q has 'varie' In his list of Modern Readings Professor Dover Wilson gives 'vary' We should certainly read 'vary' in a modernized text, but 'vary' may be a spelling from the playhouse MS In *Love's Labour's Lost* Q1 we find the spellings 'varrie' (IV iii 97) and 'varried' (I i 285, IV ii 9)
- 74 naught See p 142
- Q dayes Misreading — a/o For the confusion of 'y' and 'g' cf *Troilus and Cressida*, in which Q1 has at V i 67 'day' for 'dog' and at III ii 167 'age' for 'aye'
- 78 Q send See p 57
- 83 Q what's his offence See p 58
- 88 Q That Perhaps the Q compositor has been influenced by 'that' later in the same line
- (F Then)
- 89 Q a fellow See p 58
- 91 Q ruffines Doubtless spelt as the reporter (or compositor) pronounced it, though the metre does not require a trisyllable here See Abbott, para 477 Cf 'slackness' in *Antony and Cleopatra* III vii 28, and 'witness' in *Two Gentlemen* IV ii 105, shown by the metre to be trisyllabic
- 93 The reporter's memory breaks down here His line is clumsy and unmetrical He fashions the beginning of the line on the model of the ending, which he remembers
- 97 silly ducking See p 192
- 102 Q In flitker- Perhaps the Q compositor substituted 'In' for 'On' owing to association with 'influence' in the previous line in both cases the 'In/in-' is followed by 'fl'

- flickring See p 15 Q's 'flitkering' has 'c' misread as 't' cf p 358 ('t' misread as 'c')
- Q mean'st
thou by See p 48
103 Q dialogue The copy may have had 'dialect' The compositor may have been able to make out the first four letters correctly, but he may have misread the 'e' as 'o' (see p 357) The 'ct' may have been totally illegible, and the compositor may have guessed 'dialogue' Or he may have misread the 't' as 'e' (for confusion of 't' and 'e' see p 357) he may not have been able to make out the 'c' at all, and having got 'dialo' plus something unknown plus 'e' he may have guessed 'dialogue' Alternatively, 'dialogue' may be an actor's substitution It may just conceivably be a case of corruption by the actor through association with a passage in another play (this suggestion is made with some diffidence) In *King John* I 1 201 we have the phrase 'dialogue of compliment' in the lines preceding this, the speaker (Philip the Bastard) has ironically used a string of polite formulae —

'My dear sir',
 Thus leaning on my elbow I begin,
 'I shall beseech you' — that is question now,
 And then comes answer like an Absey book
 'O sir', says answer, 'at your best command,
 At your employment, at your service, sir'
 'No, sir', says question, 'I, sweet sir, at yours'
 There is perhaps sufficient similarity between this and *Lear* II 11 99-100 to make it possible that in reporting *Lear* II 11 103 the actor had *John* I 1 201 at the back of his mind
- 108 Q What's the
offence See p 58
- 112 Q conijunct See pp 58, 142
- 117 Q flechuent Doubtless a u/m graphic error
 F dead See p 174
- 120 there =their The same spelling is found elsewhere — see Q1 *Midsummer Night's Dream* I 1 74, Q1 *Othello* II 111 291
- Q Bring
F Fetch It might be suggested that, with his eye off the playhouse MS, Scribe E has miscorrected Q by

anticipating 'Fetch' in line 128 of this scene (both texts) But Q being a report it is more likely that the reporter has anticipated line 134, where both texts have 'bring away'

- Q stockes ho? See p 48
 125 respect See p 174
 133 Q nature See p 31
 136-40 The omission from F would seem to be a deliberate cut on F's expansion of Q's 'The King' in 140 see p 174
 141 Q's 'hee's' makes sense if we postulate an ellipsis at the beginning of the next line — '(that he) should haue him thus restrained' But there is no reason to suppose that F is not correct
 144 Q Gentlemen Q may have an a/e misreading F is right, of course — the reference is to Oswald
 145 F Gentleman
 146 On the F omission of this line see p 175
 On the F assignation see p 175
 Q my good
 Lord See pp 48, 142
 147 Dukes See p 175
 150 Q Pray you See p 48
 151 Q ont Doubtless an n/u misreading
 155 Q uncorr say
 Q corr and
 F saw See note on IV vi 253 below
 167-8 F takes over faulty line-division from Q
 167 F shamefnll See p 175
 168 S D See p 175

II III

- 1 Q heare Perhaps a misreading of 'd' as 'e'
 4 F vnusall See p 192
 10 Q else Doubtless an s/f misreading (long s)
 haies See p 143
 13 president See p 198
 15 bare See p 175
 16 Wodden prickes See p 192
 17 Q seruice The copy for Q may have had 'ferms', and the compositor may have taken it to be 'seruis' Or the copy may have had 'farms', and the compositor may have taken it for 'saruis'

II IV SHAKESPEARE'S 'KING LEAR'

- 18 Sheep-Coates See p 175
19 Sometimes See p 143

II IV

- 1 Q hence Perhaps a misreading of 'home' (1) 'e' for 'o', (11) 'nc' for 'm' Or it may be a substitution by the actor,
2 Messenger See p 175
Q *Knight* See p 83
4 Q his The compositor may have failed to notice a 't' in the copy — it may have been indistinct
5 Q How, This is probably a substitution by the actor It may be a recollection — see p 63
F ahy Probably foul case See p 176
6 Q looke he See p 48
7 Q heeles The copy may have had 'heads', and the compositor may have misread the 'a' as 'e' and the 'd' as 'l' For misreading of 'a' as 'e' and vice versa cf II 11 138 where Q corr has 'basest and temnest' and Q uncorr 'belest and contaned' (copy 'basest and contemnest'? — see Greg, *Variants*, p 159), and V 111 47 where Q corr has 'send' and Q uncorr 'saue' For 'd' misread as 'l' and vice versa cf 2 *Henry IV* II 11 21 where Q1 has 'oll' for 'old', *Love's Labour's Lost* V 11 80 where Q1 has 'stable' for 'stabde' (1 e 'stabbed'), *Romeo and Juliet* III 1 171 where Q2 has 'aged' for 'agil' (1 e 'agile'), *Hamlet* I 11 256 where Q2 has 'fonde' for 'foule' and I 111 131 where Q2 has 'beguide' for 'beguile'
8 mans See p 176
17-18 F omits See p 176
21 Q would not, could See p 51
24 Q purpose See p 63
29 F painting See p 176
32 whose See p 176
33 Q men The copy may have had 'meiney' or 'meiny' or even 'meny' The ending of the word may have been written so indistinctly that the compositor could make nothing of it or the compositor may have read the word correctly but, not understanding it, may have substituted 'men' Alternatively, the

- copy may have had 'men' — perhaps an actor's substitution
- 38 which See p 143
- 43 Q This shame See p 63
- 44 F wil'd See p 193 (remarks on II iv 304)
- 54 Q, F *Historica* F preserves an error from Q, which has a misreading of 'e' as 'o' This is one of the readings referred to by P A Daniel (Praetorius's facsimile of Q1, p xx) as indicating that F depends on Q
- 56 F Wirh See p 176
- 57 here It might be that the F compositor repeated this word from the previous line and that Q's 'there' is correct But there is no reason to suppose that this is so, and naturally we follow F
- 58 Q *Knight* See p 83
- 60 F the the See p 193
- Q traine See p 64
- 62 thoud'st See p 143
- 67 Q a 100 Probably a case of exaggeration introduced by the actor Cf p 141 (remarks on II ii 54)
- 69 Q following it See pp 48, 143
- 70 Q vp the hill See p 143
- 71, 79 wiseman See p 143
- 72 F hause See p 176
- 84-100 For an examination of the Q text of this passage see pp 36 ff
- 85 Q Iustice This can only, I think, be explained as a desperate guess by the compositor of an almost completely illegible word in the copy
- 86 Q I This fits well into the metre (Q places it at the beginning of 86 instead of at the end of 85) The F compositor may have overlooked it or Scribe E may have struck it out intending to insert it at the end of 85 and may have then forgotten to insert it On the other hand it may be an interpolation by the actor, and in view of this possibility I reject it It may be remembered that at II i 70 I accepted an 'I' from Q But there the line sounded extremely awkward without the 'I' here the line can easily stand without it — lines wanting the final syllable are not uncommon

II IV SHAKESPEARE'S 'KING LEAR'

- 97 commands,
tends, seruice, Daniel (facsimile of Q₁, p xviii) regards this reading of F as 'the result of an incomplete correction of the nonsense in the uncorrected sheet' of Q. But I think we should accept F here see p 143
- 111 Q Ile This may be a misreading (e/d) or it may be an actor's or compositor's substitution
- 116 Q O my heart,
my heart See p 45
- 118 Q rapt This may be an actor's substitution or it may be a misreading by the compositor — 'r' for 'n' (cf p 358)
- 124 F your are See p 176, and note on I iv 340
- 126 F Mother See p 176 Presumably the F compositor carelessly omitted a final '-s'
- 135 Q slacke
F scant See p 68
- 142 Q on you The compositor, carrying a group of words in his head, may have anticipated the 'on' later in the line
- 143 her See p 176
- 147 Q her Sir See pp 48, 144
- 153 Q No See p 58
- 159 Q Fie fie sir See p 51
- 160 The Q omission of the speech-heading is doubtless accidental See p 84
- 163 blister her
pride See pp 64, 144, 177
- 167 Q hested Doubtless an s/f misreading (long s)
- 182 fickle See p 177
- 184 Q *Gon*
Q struck See p 88 As regards the suggestion of misreading, it is quite possible that 'stockt' was misread as 'struke' (i.e. 'struck') Misreading of 'o' as 'r' is found elsewhere in Q — cf III iv 6, where Q uncorr has 'crulentious', a misreading of 'contentious' (F) (see Greg, *Variants*, p 164) There are also examples of 'e' misread as 't' cf III iv 115, where Q uncorr has 'harte', Q corr 'hare' (the compositor misread 'hare' as 'hart' and set up 'harte'), and IV ii 56, where Q uncorr has 'noystles', Q corr 'noyseles' Examples of 't' misread as 'e' occur elsewhere e.g. *Hamlet*, III ii 310, where Q₂ has 'stare' for 'start', and *Othello*, I i 48, where Q₁ has 'noughe' for 'nought' Misreading



of 'c' as 'u' is also possible at I ii 130, where F reads 'my Cue', Q has 'mine', which does not make sense this reading 'mine' may well be the result of the Q compositor having misread 'my cu' as 'myne' (cf III iv 119, Q uncorr 'thu', Q corr 'the') and if 'c' could be misread as 'n' it could also be misread as 'u', since 'n' and 'u' are frequently confused

186 Q you sweet The compositor may have unconsciously repeated 'you' from earlier in the line (in both cases it is preceded by 'if')

187 you your
selues

See p 145

190 will you

See p 145

208 Q bloud in

See note on II i 118

210 Q bag

Doubtless an a/e misreading

214 Q Now I

See p 48

218 Q that lies
within

See p 48

220 or

See p 145

222

The absence of spacing in Q corr 'will, I' is due to the correction of Q uncorr 's 'callit' to 'call it' The similar absence of spacing in F is doubtless a coincidence

227 Q so sir

See p 48

228 Q looke

Perhaps a misreading of 'd' as 'e'

231 Q you are

See p 64

232 Q spoken
now

See p 48

236 Q in a house

See p 59

241 ye

See p 145

252 Q seem

I suggest anticipation of this word in IV ii 38 It will be noted that both IV ii 38 and II iv 252 are preceded by a line in which one of the wicked daughters says 'no more'

260 Q deed

See note on II i 118

268 Q fellow

This may conceivably be a memorial corruption Lear is called a 'fellow' in I iv 99, 187 On the other hand, the actor may simply have substituted 'fellow' for 'man' in order to make Lear's self-abasement more complete if so, this is really a case of reporter's exaggeration

- 272 Q lamely Perhaps a misreading of 't' as 'l' cf p 358
 277 F are yet, I It looks as if Scribe E or the F compositor had
 Q are yet I punctuated Q conjecturally the F punctuation is
 wrong
 279-81 Q and F have mislineation in common
 281 Q flowes Doubtless an o/a misreading
 282 S D Q's '*Leister*' may be explained by supposing that
 the initial 'G' of 'Gloster' was illegible in the copy,
 there is an e/o misreading, and perhaps an extra
 stroke, interpreted by the compositor as an 'i',
 intervened between the 'o' and the 's' See p 193
 284 F an'ds See p 145
 286 blame, hath Q and F have 'blame hath' F takes over defective
 punctuation from Q See Greg in *Aspects* p 165
 The 'hath'='he hath' Dyce (ed 11), Hudson, and
 Furness read 'blame, 'hath', Hanmer and Jennens
 read 'blame, he'ath', Capell, Steevens, Malone, and
 others read 'blame, he hath'
 289, 291, 294 On the Q speech-headings see p 85
 296 bleak See p 177
 297 Q russel A double s/f misreading
 304 F wil'd See p 193

III I

- 7-15 F omits See p 8
 18 Q Arte (for Probably a misreading — 'a' for 'n', 'r' for 'o'
 'note') cf pp 357-8
 20 is See p 145
 22-9 Q omits See p 116, note 3
 30-42 F omits See p 8 Furness quotes Schmidt as com-
 menting thus on lines 25-9 ('What hath fur-
 nishings') — 'Whether these incomplete sentences
 are due to the poet, or to the style in which the
 scene has been transmitted to us, cannot be decided,
 lines 22-29 are lacking in the Qq, and from 30-42
 in the Ff, and it is easily conceivable that between
 29 and 30 there were other lines which have been
 omitted in both texts' It is conceivable that Scribe
 E meant the F compositor to set up the full text,
 that he wrote 22-9 into his quarto in the right hand
 margin opposite 30-42, and that the compositor,

misunderstanding, took 22-9 as a replacement of 30-42

Q's omission of 'am' is doubtless a compositorial slip

48 that See p 145

54 Q Ile this way,
you that, See p 45

III II

1 Q wind See p 64

2 Q caterickes See p 80

3 Q The steeples Anticipation of 'the' later in the line'
drown'd See p 177

5 of See p 145

7 Strike See p 145

9 makes See p 145

11-12 Q in, and
aske See pp 48, 146

13 Wisemen, nor
Fooles See p 146

18 Q why then See p 49

22 will ioyne See p 146

33 Q haue See p 79

42 Q sit Conceivably a memorial corruption at II iv 107-8
Lear says 'wherefore|Should he [Kent] sit heere?',
and at III vi 21 he says 'Come sit thou here most
learned Iusticer'

49 Q force Possibly a misreading of 'feare' For o/e cf p 357
I suggest that we can also postulate (1) an r/a mis-
reading — the uncorrected and corrected formes of
Q attest r/e, r/o, r/n and a/e, a/o, a/n, cf also
Troilus and Cressida IV v 178, where in Q1 'oath'
appears as 'earth' (presumably the compositor read
'oath' as 'erth') (ii) a c/r misreading — cf *Troilus
and Cressida* V ii 118, where 'co-act' appears in Q1
as 'court'

50 pudder See p 146

54 Simular See p 146

55 Q in peeces See p 64

57 Ha's See p 146

III III SHAKESPEARE'S 'KING LEAR'

- 58 Q centers The copy may have had, correctly, 'continents'
The compositor may have managed to deal only
with the 'contin' and the final 's'. He may have
misread the 'o' as 'e', the 'i' as 'e', and the 'n' as 'r'.
In this way he would get 'center' plus something
unknown plus 's'. Since 'centers' is a word in itself,
he may have decided to be content with that and not
to bother about the illegible letters. As regards Q
'concealed' F 'concealing' perhaps the copy for Q
had 'concealing', with the '-ing' obscured, perhaps
the compositor guessed, and guessed wrongly.
Alternatively Q's 'concealed' may be a blunder by
the reporter.
- 60 Q their The compositor may have misread 'then' as 'ther'
and so set up 'their'.
- 65 Q's 'me' makes nonsense. The compositor may
have anticipated the 'me' in the next line.
- 71 And See p 146
- 77 Though See p 146
- 78 Q my good boy See pp 49, 147
- 79-95 See p 116, note 2

III III

- Q tooke me The compositor has anticipated the next word but
one.
- 4 of perpetuall displeasure See p 147 Q has 'Of their displeasure' the
reporter may have been influenced by III vii 6,
where Cornwall says 'Leaue him [Gloucester] to
my displeasure'.
- 5 or See p 147
- 8 There is See p 147
- betweene See p 147
- 13 Q landed See p 68
- F footed
- 14 looke See pp 65, 147
- 17 if See p 148
- 18-19 is strange See p 148
- things
- 24 Q then The Q compositor may have been influenced by the
previous word but one (Q 'Then' F 'then') cf also
the next word but two ('when' in both texts)
- F The

III iv

- 4 Q omits 'heere' — i.e. it repeats the second half of line 1. So also in 22
- 7 F skinso 'tis See p 178
- 10 thy See p 178
- roaring See p 148
- 12 this See p 193
- 17-18 As regards Q's omission, perhaps the compositor's eye caught the second 'in such a night' instead of the first. Alternatively, the actor's memory may be responsible for the jump forward
- 20 Q gaue you all See pp 65, 148
- 23 Q one See p 79
- 29 Q night See p 65
- 45-6 Q blowes the cold wind
- thy cold bed See pp 59, 148
- 47 Q Hast thou guen thy two 62 Q didst See pp 57, 65, 149
- 50 F though Fire See p 178
- 51 F Sword See p 178
- 55, 57 Blisse See p 149. The Q reading, 'blesse', may be a misreading (e/i) but it may equally well be an actor's substitution
- 57 Q -blusting Misreading of 'a' as 'u'
- 61 What, ha's See pp 15, 178
- 66 Q fall See p 65
- 78 words Iustice See p 150
- 79 sweet heart See p 193
- 88 deeply See p 178
- Q paromord The first 'o' may be a misreading of 'a'
- 97 See p 150
- 98 Q my boy, my boy, See pp 49, 150
- 99 Q Why thou See pp 49, 150
- Q thy graue See p 150
- 101 Q but See p 53
- 107 vnbutton On the reading of the copy for Q see Greg, *Variants*, p 164
- 108 Q this is See p 66

III IV SHAKESPEARE'S 'KING LEAR'

- 113 Q foule fiend See p 150
 Flibbertigibbet The copy for Q probably had 'fliberdegibet' The Q press-corrector misread as 'k' the final 't' which the compositor had managed to get right in the first instance For confusion between 't' and 'k' cf II ii 166, Q uncorr Late, corr Take
- 114 till the See p 178
 115 squenies See p 193
- 118 F *Swithold*
 Q swithald Theobald (ed 1) emended to 'St Withold', and in ed 11 he read 'Saint Withold' He pointed out that 'S *Withold*' is appealed to in *The Troublesome Raigne of Iohn King of England* In the Globe and Clarendon Press editions of *Lear* we have 'S Withold' Doubtless St Vitalis is meant, 'who was apparently invoked in cases of nightmare or incubus' (Wright) But the form 'Swithold' may itself have been a current corruption of 'St Vitalis' (cf note in Arden ed), and so I retain it If Q's 'swithald' were a mistake for 'S Withold', then we would have in F's initial 'S' in '*Swithold*' a case of error taken over from Q But it is probably not so If Scribe E altered Q's 'a' to 'o', and if 'S Withold' were the reading of the playhouse MS, we should expect him, since his attention was drawn to the word, to have detached the initial 's' But see Greg, *Aspects*, p 166 he says, 'On the whole I think it would be best to read "Swithald" after Q, on the grounds that the change in F is probably accidental, that the form is slightly nearer its supposed source, and that it avoids the repetition of the syllable "old" in the line' But *The Troublesome Raigne* shows that the form with 'o' existed, and I do not think we can be certain that the change of Q's 'a' to 'o' in F was purely accidental
- 120 Q O light An 'a' has been misread as an 'o' and misunderstood as an ejaculation
 troth plight See p 194
- 121 Q's 'arint' is a pronunciation-spelling
- 132 stock-punish'd See p 194
 hath had See p 179
- 137 Q snulbug Misreading in Q — n/m, b/k Presumably there was minim confusion at the end of the word in the
 F Smulkin

copy for Q and if the 'g' is not a pure guess by the compositor there must have been an accidental mark which looked to him like a tail

F takes over verse as prose from Q

142-3

142 Q bloud is
growne so vild
my Lord

See pp 51, 151

149 Q venter'd

See p 80

150 Q food and
fire

See p 51

152 Q My good
Lord

See p 51

153 the house

See p 194

154 Q most

See p 59

168 Grace

See p 194

179 Q towne

Doubtless an n/r misreading (cf I iv 260, where Q has 'and', F 'are', the Q reading making nonsense)

The copy for Q probably had 'towre'

Q come

Probably a misreading of 'a' as 'o'

III v

10 Letter

See p 179

12

Q's omission of 'not' makes nonsense

24 dearer

See p 179

III vi

S D Q Tom

See p 108

17-55

On the F omission see p 8

21 Q Iustice

Theobald's emendation is admirable Q has 'Iusticer' in line 55, and at IV ii 79 where Q corr has 'Iustisers' Q uncorr has 'Iustices'

22 Q I no

The passage is omitted in F Q2 has 'now', which is obviously the required reading Cf IV vi 170, Q 'no', F 'Now' In both cases the final 'w' may have been indistinct in the copy for Q1

25 Q broome

'Capell was the first to change *broome* of the Qq to "boorne", this he did on the authority of the original song, ' (Furness for details see his note) Q's 'broome' is doubtless a misreading by the compositor 'boorne' could easily be misread 'broom' (for o/r see p 358)

34 Q cushings

See p 80

III VI SHAKESPEARE'S 'KING LEAR'

- 47 The importation of 'she' from Q2 distinctly improves the sense The Q1 compositor may have omitted it accidentally
- 51 Q's 'ioyne' for 'ioynt' may be a misreading 't' is found for 'e' in Q at III iv 115, corr 'hare' uncorr 'harte' ('hare' misread 'hart?'), IV ii 56, corr 'noyseles' uncorr 'noystles', IV vi 182, F 'shoo' Q 'shoot' (copy for Q 'shooe?') for 'e' instead of 't' cf *Hamlet* III ii 310 Q2 'stare' for 'start'
- 53 Q an (for on) Perhaps an o/a misreading
- 60 They marre See p 151
- 66 In putting a comma after 'Mongrill/mungril' Q and F have a common error It looks as if Q understood 'grim-houū' as the name of a kind of dog, and as if Scribe E or the F compositor decided that 'Grim' was the name of a kind of dog though 'Hound' was a separate word
- 67 Lym Q's 'him' and F's 'Hym' are of course essentially the same reading Ridley reads 'him', giving to 'brach or him' the meaning 'bitch or dog' But the pronoun 'him' sounds extremely odd in the midst of a list of kinds of dogs, and, along with practically all editors, I accept Hanmer's excellent emendation to 'lym' — 'rare form of "lyam" in the sense of "lyam-hound" = bloodhound' (Onions) If this is right, then F has taken over a corruption from Q
- Trundle See p 179
- 69 him See p 180
- 71 leapt See p 151
- 72 Q loudla doodla The actor presumably thought that the sounds of inarticulate snatches were in his own control Certainly the variation from F here hardly suggests transcription!
- 74 Q anotomize Doubtless an o/a misreading
- 75 make See p 151
- 76 Q entertaine you See p 49
- 78 Persian See p 151
- 82 Q so, so, so,
morning, so, so,
so, See pp 49, 151
- 100-13 On the F omission see p 8

III VII

- 1 F hin See p 194
- 3 Q vilaine Perhaps a reminiscence of I II III — 'Find out this Villain, *Edmond*, ' Alternatively Gloucester is called a villain in III VII at lines 33, 85, and 94, the reporter may have been influenced by this in line 3
- 5 On the typographical correction in Q corr see Greg, *Variants*, p 168
- 9 Duke, The comma (absent from Q and F) must be added, because, if it were not there, the reader might think that the *where* clause was the object of 'Aduice'
- Q festuant The copy for Q probably had 'festinat' With an extra minim stroke 'ina' could easily be misread 'uan'
- 11 Q intelligence The compositor may have misread 'intelligent' as 'intelligenc' (for 't' misread as 'c' see p 358)
- 16 Q questrits The compositor has accidentally omitted a single letter
- 17 Lord's Some editors take 'Lords dependants' as=dependant lords, i e noun plus inflected adjective Taken so, the reference must be to members of the King's retinue other than the 'Knights', but, as Furness points out, we 'have heard of no lords who were dependent on the king He had certain knights, and of these five or six and thirty had come to seek him, and, under the guidance of some of Gloucester's followers, they had all hurried off to Dover' This seems to me to give the most reasonable meaning 'Lord's'=Gloucester's Furness goes on 'If it were Lear's own knights and his own lords dependent who had him in charge, what do Cornwall and Regan mean by asking Gloucester to whom *he* had sent the lunatic king, and whither he had sent him' I cannot but think that these questions must refer to Gloucester's agency in the matter implied by his having dispatched the king under the escort of some of his own followers'
- 21 S D See p 194
- 26 Q S D See p 107
- 32 Q I am true The reporter may perhaps have been affected by recollection of I I 106 where Cordelia says 'So young my Lord, and true'
- 42 answer'd See p 152

III VII SHAKESPEARE'S 'KING LEAR'

- 43-4 F takes over from Q a piece of verse as prose
 45 you haue Q2 has 'To whose hands haue you sent the lunaticke
 King speake king, speak?' If 'haue you' is a correct emendation,
 then F has taken over an error from Q1. It may be
 so, but it is not, I think, necessarily so. Regan may
 mean 'Tell us ("speake") to whose hands you have
 sent the lunatic king'. If so, it must be allowed that
 the inversion is harsh, but Shakespeare may have in-
 tended it to be so. On this interpretation it is best to
 dispense with F's colon after 'King'
- 51 answer See p 152
 53 Q Douer sir? See pp 49, 152
 56 rash See pp 17, 194
 58 Hell-blacke
 night See p 195
 60 Q holpt Perhaps a misreading of 'e' as 't' (cf p 357)
 Q rage See p 66
 61 Q heard The compositor may have been influenced by the
 F howl'd word 'dearne' later in the same line (F 'sterne')
 Alternatively, it is possible that Q's 'heard' is a mis-
 reading of 'hould'. There are plenty of examples in
 Q of 'o' misread as 'e' and vice versa — e.g. II iv 54
 '*Historica*' for '*Histerica*', IV ii 65 'dislocate' for
 'dislocate'. For confusion between 'u' and 'a' cf I iv
 112 Q gull F gall. As for the possibility of 'l' being
 misread as 'r', we have evidence on p 358 of 'l' being
 misread as 't', and we have evidence at II iv 132
 of 'r' being misread as 't' (Q uncorr. 'deptoued' for
 'depraued') presumably therefore in the copy for Q
 'l' and 'r' were liable to look rather like each other
- dearne See pp 17, 194
 63 subscribe See p 152
 76 S D See p 180
 79 Q yet haue you
 one eye left See p 35
 84 Q vnbridle This word, which makes nonsense here, is probably
 a misreading of 'enkindle'. On pp 357-8 we had
 evidence in Q of misreading of 'e' as 'u' and of 'k' as
 'b', and 'in' might be misread as 'ri'
- 95 Q dungell See p 79
 97-105 On the F omission see p 8
 101 Q1 bedlom Probably an a/o misreading

IV I

- 2 F flatter'd, to be worst
Q flattered to be worst,
4 Q experience
- The punctuation of both texts is wrong Scribe E or the F compositor may have conjecturally emended the Q punctuation
- The copy may have had 'esperance' The compositor may have read this correctly, but he may not have been familiar with the word, and he may have thought that 'experience' was meant Alternatively, the copy may have had 'esperence', or the 'a' of 'esperance' may have looked like an 'e' (see p 357), and there may have been an extra stroke between the 'r' and the 'e' or 'a', so that the compositor thought he saw 'esperience' and decided that 'experience' was meant
- 5-12
10 poorely led?
- On the Q version see pp 38-40
- For a discussion of the variants between the texts here see Greg, *Variants*, pp 169-70 Greg calls this 'one of the worst cruxes of the play' The passage occurs in Q on sheet H, and in the copy used for F this was in its uncorrected state (see p 11) Scribe E may have left Q uncorr 'poorlie,leed,' unaltered, and the F compositor may have emended this to 'poorely led?' Or, as Greg suggests, 'the playhouse manuscript may have been illegible, and the editor [Scribe E] reduced to emending A [1 e Q uncorr] as best he might' The Q corrector's substitution, 'parti,eyd,', must represent 'a genuine attempt to decipher the copy' as Greg says, this 'seems proved by its very obscurity and the resemblance of the graphic outline' to that of 'poorlie,leed,' Greg goes on — 'Either ["parti,eyd,"] is the best [the Q corrector] could do with an illegible copy, or else it is a perversion by the printer of what he wrote In either case the copy did not read "poorly led" in any form or spelling There seems little doubt then that "parti,eyd," is an emendation gone wrong, and that the real reading of the copy is now irrecoverable Of course, even if we could recover it, we should have no guarantee that it was Shakespeare's rather than the reporter's still it would have a better claim than -any other'

IV I SHAKESPEARE'S 'KING LEAR'

- 17 Q Alack sir, you See p 154
 21 Oh See p 154
 36 Q flies are toth' There is confusion here with the second part of the same line — 'are we toth' Gods' The reporter or the compositor may be to blame
 37 Q bitt Misreading of 'kill' See p 358
 38 Q the foole See p 49
 41 Then prethee See p 180
 away See p 154
 42 Q here The compositor may have misread 'hence' as 'heere' We have claimed a c/r graphic confusion already in connection with III ii 49 and as for e/n, cf II iii 16, where Q uncorr has 'Pies' and Q corr 'Pins'
 45 Which See p 154
 51 Q dance Perhaps a misreading (i) u/n (ii) a badly written 'b' might conceivably be taken as a long 's' plus 'e' The Q compositor may have misread 'daub' as 'danse' and set up 'dance'
 56 scarr'd =scared
 60 *Fliberdigebit* This must have been the reading of the copy for Q The compositor has misread it (Q *Stiberdigebit*) as regards 's' for 'f' and 't' for 'l' see p 358 Theobald's emendation of Q's 'Mobing, & *Mohing*' to 'mopping and mowing', gives excellent sense On '*Mohing*' see p 80 As regards 'Mobing' — the 'b' does not look to me like a turned 'p' straightforward misreading of 'p' as 'b' seems hardly likely, and taking graphic considerations into account 'Mobing' might be more easily supposed to be an error for 'moking', i.e. 'mocking', than for 'mopping', i.e. 'mopping' Cf II ii 127, Q uncorr 'Stobing' for 'Stoking', i.e. 'Stocking' (F) 'Mocking' and 'mowing' go quite well together (to 'mow' is to grimace derisively) On the other hand, 'mopping' and 'mowing' go perhaps even better together ('mop'=grimace) cf *Tempest* IV i 47 — 'with mop and mow' Perhaps the copy for Q had 'mobing' and perhaps this is an aural error for 'mopping' the copy may even perhaps have had 'moking' (i.e. 'mocking') and *that* may have been an aural error for 'mopping' At any rate, if we

accept Theobald's emendation to 'mopping', it will be safest in an old-spelling text to spell the word 'moping' since Q has only one letter between the 'o' and the 'i'

67 Q stands
F slaues

Triple misreading — t/l, n/u, d/e cf pp 357-8

69 Q vnder
F vndoo

Misreading (i) e/o, (ii) r/o or r/e cf pp 357-8

73 Q firmly
F fearfully

Cf 'brimme' in the next line It is not inconceivable that the copy for Q read 'fearfully', that the compositor's eye caught 'brimme' too soon, and that under the influence of 'brimme' he changed 'fearfully' to 'firmely' as he was carrying line 73 in his head Or the copy for Q may have had 'firmely', the actor having changed 'fearfully' to 'firmely' owing to the influence of 'brimme'

Alternatively, it is not impossible that Q's 'firmely' may be a case similar to that of its 'centers' in III ii 58 (see note) The copy for Q may have had 'fearefully', very badly written indeed The compositor may have misread the first five letters as 'firme' (e/i, r/m for 'a' misread as 'r' cf the remarks on I i 37 on p 359) He may have been able to read the suffix 'ly' correctly, but the 'ful' may have been totally illegible Since what he had managed to read, or misread, viz 'firme' plus 'ly', gave him a word, he may have decided to be content with that

IV II

10 Q hee should
most
Q desire

See p 51

This can hardly be a misreading of 'dislike' It may be an actor's substitution If so, the actor has completely misunderstood the meaning of the line It may be that, unthinking, he was misled by the word 'pleasant' (the next word but one), which is normally easier to associate with 'desire' than with 'dislike' It is a curious and noteworthy fact that at V iii 171 also Q completely reverses the sense of F, reading 'vertues' instead of 'vices', and here also the word 'pleasant' occurs in the context — 'pleasant vertues',

- 'pleasant vices' Here too, I imagine, the actor was misled by 'pleasant'
- 15 Q *Edgar* Possibly a wrong expansion of a contraction (Ed) in the copy
- 17 *arnes* See p 180
- 28 My Foole Daniel (facsimile of Q1, pp xviii-xix) regards F's
vsurpes my 'body' and 'whistle' as errors taken over from Q un-
body 29 whistle corr He regards the Q corr 'bed' and 'whistling'
as the true readings I follow F in both cases On
'My body' see pp 155 ff As regards 'whistle',
I am much attracted by a suggestion made by Dr
Greg in *Variants*, p 172 He points out that
'worth the whistling' is a proverbial phrase 'This',
he suggests, 'might supply the [Q] corrector with a
motive for making the change' to 'whistling'
'Whistle' may be the Shakespearian reading, and so
I retain it
- 31-50 On the F omission see p 8
- 47 *thes* (Q uncorr 'the' corr 'this') See Greg, *Variants*,
p 173 He says 'If "this" is correct "offences"
should have been altered to "offence", but that
would have upset the metre and called for further
emendation In the absence of F it is not possible
to reconstruct the passage in a wholly satisfactory
manner, but "it will come" appears to mean "it will
come to this, that" On the whole it seems most
likely that the corrector wrote "thes" (for *these*) and
that "this" is a misprint, as most modern editors
assume A singular offence seems in any case rather
inadequate'
- 52 Q *deseruing* Probably a misreading — e/i, u/n The copy for Q
may have had 'diserning'
- 53-9 On the F omission see p 8
- 57 his state begins thereat See Greg's note in *Variants*, p 174 As he points
out, neither the reading of Q uncorr nor that of Q
corr can possibly be correct The emendation of
Jennens, 'thy state begins to threat', which is
adopted by most modern editors, is unsatisfactory,
for 'to threat' does not agree sufficiently closely with
the graphic outline of either 'threats' or 'thereat' —
there would certainly appear to have been no 'to' in
the copy Q corr 'thereat' indicates that 'threats' is

not correct, and 'thereat' itself does not make sense. 'The letters "reat" are common to both', says Greg, 'and if not actually the reading of the copy, are as near as the evidence allows us to get. I think we may assume that the reader was really doing his best to decipher the words and not merely guessing. Also, in the absence of an "And" joining this line to the preceding, I think it requires a new subject, and therefore conjecture that "thy" is an error of the copy for "his". Thus emended, the line may be supposed to have run

With plumed helme his state begins the reat,
but what reading may be concealed in the last four letters I am at a loss to imagine. On p. 357 will be found evidence from Q of 'e' misread as 't' and of 'd' misread as 'e'. It seems not impossible, then, that the 't' in 'reat' is a misreading of a 'd', and the 'e' might be a misreading of an 'o'. The copy for Q may conceivably have had 'thy (for his) state begins the road', i.e. the inroad or incursion (cf. *Henry V* I.1.138, *Coriolanus* III.1.5). I do not advance this suggestion with any confidence whatever, but I can think of nothing else.

- | | |
|--------------------|--|
| 60 shewes | See pp. 11, 195 |
| 62-9 | On the F omission see p. 8 |
| 65 Q dislecate | o/e misreading |
| 70 Q <i>Gent</i> | See p. 83 |
| 73 Q thrald | The copy may have had 'thrilld', and the 'il' may have looked something like an open 'a'. Alternatively, the copy may have had 'thriild' with an extra minim stroke between the 'r' and the 'l' so that the compositor thought he saw an open 'a'. |
| 75 thereat enrag'd | See p. 195 |
| 79 Iustisers | See pp. 11, 181 |
| 85 Q on | Perhaps the compositor has anticipated the 'on' in 'Vpon' in the next line. In both cases 'my' follows immediately. |
| 87 Q tooke F tart | Triple misreading o/a, o/r, k/t cf pp. 357-8 |
| S D | See p. 195 |

IV III

- This scene was cut out in the abridgment given in F See p 8
- 11 Q say The compositor may have misread 'sir' as 'sai' and set up 'say'
- 16 Q streme Misreading of 'stroue' ('e' for 'o', 'm' for 'u' — minim error)
- 18-19 her smiles and teares,
Were like, a better way; This passage has given rise to much comment It seems to me best to take 'a better way' as an adverbial phrase meaning 'in a better way' in a note given by Singer, Boaden paraphrases — 'Cordelia's smiles and tears were *like* the conjunction of sunshine and rain, in a *better way or manner*' He goes on — 'Now, in what did this better way consist? Why, simply in the smiles seeming unconscious of the tears, whereas the sunshine has a *watery look* through the falling drops of rain — "Those happy smiles seem'd *not to know* What guests were in her eyes" ' This seems to me much more satisfactory than any of the other suggestions that have been made (See Furness's note, to which I am indebted for much of the material of the present note) Hudson reads 'Were like a better way, —' he comments — 'The sense is clearly completed at "like", and should there be cut off from what follows "You have seen sunshine and rain at once, her smiles and tears were like," that is, were like "sunshine and rain at once" Then begins another thought, or another mode of illustration to speak it in a better way, to express it in a better form of words, "those happy smilets," &c' I can only say that I think this interpretation makes the passage extraordinarily clumsy Warburton suggested 'Were like a wetter May', i e 'a spring season wetter than ordinary' this seems to me an absolutely horrible reading Theobald (ed 11) reads (in a note, though not in his text) 'Were like a better day' Steevens accepted this, and (ed 1778) explained 'a better day' as = 'the *best* day', 'and,' he goes on, 'the *best* day is a day most favourable to the productions of the earth Such are the days in which there is a due admixture of rain and sunshine' This seems to me strained and far-fetched, Tollet suggested 'Were like a better

May' Malone explained 'a better May' as='a good May' or 'a May better than ordinary' Wright comments 'The substitution of *May* for "way" would be well enough but for the adjective "better" which accompanies it' I agree 'a *better* May' sounds very awkward to me, whereas 'a better way' is a quite natural phrase

- 20 Q seeme
31 And clamour
moystened,

A past tense is required — the Gentleman is speaking of the past Q may have a misreading of 'd' as 'e' The 'her' which follows 'moystened' in Q is metrically unnecessary, and it may have been accidentally repeated from line 30 If we accept Q we must interpret 'clamour' as meaning or including the tears that accompanied the clamour — it would be actually tears of course that moistened her, not clamour I cannot help feeling that the Q reading is too crude to be Shakespearian Now in lines 25-9 we have a description of what can certainly be called clamour and perfectly satisfactory sense can be obtained in line 31 if we excise 'her' and take 'clamour' as the object of 'moystened' She first raised a clamour and then moistened the clamour — i.e. her outcry (lines 25-9) was succeeded by tears As Capell puts it "Clamour" may stand for the exclamations preceding, which Cordelia "moistens" with the tears which followed them instantly' I strongly suspect that Q's 'there' in line 29 is a misreading of 'then' (taken as 'ther') Pope reads 'Then' For other suggestions in connection with line 31 see Furness's note

IV IV

S D

In the abridgment given in F the Doctor is cut out and his part given to a Gentleman Cf IV vii F's '*Gentlemen*' in this S D may be an error for '*Gentleman*' On Q's '*and others*' see p 107

- 2 Q vent
F vext

The Q reading does not make sense and it is not likely to be an actor's or compositor's substitution — there seems absolutely no reason why either actor or compositor should think of the word 'vent' at this point A misreading of 'x' as 'n' hardly seems likely We may have to do with foul case

- 3 Femitar See p 181
- 4 Q hor-docks The first 'o' may be a misreading of 'a'
It is not known what plant is meant by F's 'Hardokes' and Q's 'hor-docks' Various emendations have been proposed — 'burdocks' (Hanmer), 'harlocks' (Farmer), 'hoar-docks' (Collier), 'hediokes' (Nicholson) In his note in the Clarendon Press edition Wright says 'I find "hardhake" is given as the equivalent of *Facca nigra* (or knapweed) in a MS herbal in the library of Trinity College Cambridge (R 14 32), and in John Russell's Boke of Nurture (Early English Text Society, 1868), p 183, is mentioned "yardehok", which is apparently a kind of hock or mallow If the botanists could identify the plants mentioned under these names, either of them could easily be corrupted into "Hardokes", or "hor-docks"' Both of these names which Wright quotes would corroborate F in giving 'a' as the first vowel, though Wright follows Q in reading 'hor-docks'
- 6 Centery The second 'e' in the F word *may* come from the playhouse MS and so I retain it
Q's 'is sent' does not agree, as F's 'send' does, with the imperatives 'Search' and 'bring' in lines 7-8
- 9-10 F takes over faulty lineation from Q
- 10 Q can helpe The reporter (or compositor) has probably been influenced by the 'can' in line 8
- 11 Doct See pp 83, 182
- 18 good mans See p 195
- distresse See p 182
- 26 importun'd See p 157 Q's 'important' may be a misreading of 'importund' It is possible that, thinking that the copy read 'importand' (a/u), the compositor emended this to 'important' on his own responsibility But he may even have thought that the copy read 'important' On p 357 we saw that in the copy 'e' was liable to be misread as 't', and that 'd' and 'e' were liable to be confused so it is possible that on this occasion 'd' was misread as 't'
Alternatively it is possible that 'important' is an actor's substitution
- 27 Q in sight See p 80

IV v

- 4 Q Lady Perhaps a wrong expansion of a contraction ('L') in the copy
- 11 Q and now This makes nonsense. It may represent a desperate guess by the compositor trying to decipher a very badly written 'edmond'
- 14 Q army This might be a misreading of 'enmy' for a/e and r/n cf pp 357-8. On the other hand it might be an anticipation. 'Army' occurs in IV vi 209, and there, as here, the word 'descry' occurs in the vicinity
- 21 things See p 157
- 25 Eliads Rowe reads 'œiliads', Capell 'oeillades', the Globe editors 'œillades'. F doubtless implies some such word, but I retain its spelling which may be derived from the playhouse MS
- 28 Q for I know't The copy may have had 'yar' if so, the 'y' was presumably completely illegible (for 'y' can hardly have been misread as 'f') and the compositor presumably guessed 'for'. On the other hand the copy may have had 'for' if so, the corruption may be a memorial one — the reporter may have had at the back of his mind III vii 42, where the same speaker says 'Be simple answer'd, *for we know* the truth'
- 39 him See p 182
- 40 Q Lady Probably a substitution by the reporter. As Greg points out (*Editorial Problem*, p 93) 'since their talk has been of the rivalry between the sisters, the words [Q What Lady I doe follow] would seem appropriate enough to an actor but it is of course the "British party" that the author means'

IV vi

- S D Q *Edmund* Perhaps a wrong expansion of a contraction ('Ed') in the copy
- 1 I See p 157
- 2 Q it vpnow The inversion is doubtless due to the compositor
- 17 walke See p 182
- 21 Pebble chafes Q2 has 'pebbles chafe'. Furness quotes Lettsom who thinks that 'pebbles chafe' is perhaps the true reading, 'and "surge", consequently, a plural'. Most editors adopt Pope's reading, 'pebbles chafes', but I agree with Furness that the 'harsh sibilants' of

- Pope's line are objectionable. It is possible that Shakespeare here uses the singular 'Pebble' as a collective. For 'vnnumbred' (=innumerable) used with a singular cf *Henry VIII* III ii 326, 'innumerable substance'
- 22 Q its so See p 49
- 32 ye See p 157
- 34 S D See p 182
- 39 Q snurff This may be due to a minim error in the copy
- 41 S D See p 182
- 42 Q my The compositor may have carelessly omitted an 'a'. Alternatively, the copy may have had 'may' with too few minim strokes, so that the 'ma' looked like a simple 'm'
- 49 Gozemore =gossamer
- 56 Q no l Perhaps an 'l' had accidentally got into the compartment in the compositor's case proper to the question marks
- 57 F Somnet Daniel (facsimile of Q1, p xix) regards F's 'Somnet' as 'probably the result of a blundered correction of the *summons* of Q1'. He goes on 'Q2 has *summons*, and had that Qo been under course of correction we should probably have had 'sumnet' in the Fo instead of "somnet"'. But in *Hamlet* I iv 70 and III iii 18 Q2 (printed from Shakespeare's MS) has 'somnet'. Dr Greg comments (*Aspects*, p 197) — 'There can be no doubt, therefore, that "somnet" was Shakespeare's spelling. The *NED* gives it as a recognized though erroneous form'. We may take it that in the case with which we are concerned the Shakespearian spelling 'somnet' survived into the playhouse MS and was correctly transferred to Q by Scribe E
- 63 Tyrants See p 182
- 67 Cliffe what See p 182
- 68 Q bagger Misreading — a/e. The copy may have had 'begger'
- 71 enridged See p 182
- 73 Q made At I iv 338 Q uncorr has 'mildie' and Q corr 'milkie'. Greg (*Variants*, p 153) says, 'The compositor was again guessing, for there could be no real likeness between "k" and "d"'. Here in IV vi 73 we have Q 'made' F 'make'. Is it possible that on

occasion the scribe responsible for the copy for Q made a 'k' look something like a 'd'? Perhaps it would be safer to regard 'made' here as a slip, by the reporter, scribe, or compositor

Q their

Misreading The Q compositor may have misread 'them' as 'ther', or the 'm' may have looked like 'ir'

78 Q would it

See p 51

80 Q Bare

Perhaps an aural error (see p 80) so also Q 'neare' in 81

83 coyning

See p 183

91-2 Q in the ayre

The true reading — that of F, 'i'th'clout, i'th'clout' — refers not to falconry but to archery The clout was the 'square piece of canvas at the archery butts, which was the mark aimed at' (Onions) I suggest that the actor's memory failed him he remembered that after 'well flowne Bird' came a phrase beginning 'i'th' ' or 'in the' and he guessed 'in the ayre', since birds fly in the air He did not remember, or did not realize, that after 'Bird' Lear reverts to another of the number of subjects he mixes up in his raving

96 Q Ha *Gonorill*,
ha *Regan*,

See p 66

97 F the white

See p 183

104-5 Q argue-
prooffe

Perhaps an aural error (see p 80) perhaps a misreading (too many minims in the copy)

107-31 I, euery
for thee

This speech is set up as prose throughout in Q it is set up in F as verse up to the end of line 117, and thereafter as prose Some of the F verse lines in the first part of the speech are metrically clumsy and the suggestion might be advanced that the speech was written in prose form in the playhouse MS and that for some reason Scribe E or the F compositor started to divide it up into verse lines conjecturally, but gave this up after 'Souldiers' at the end of 117 If the speech was in prose form in the playhouse MS, ought we not to keep it in prose form in our text? Is it not in fact rhythmic prose? I think it is nearer verse than that it contains quite a number of pentameters and what sound like fragments of pentameters I think that the line-division in our text is justifiable Either what we have is a roughed

- out version of the speech which Shakespeare meant to revise and never did revise or — perhaps more probably — the verse was made purposely irregular (finishing as prose — 129-31) in order to accord with Lear's state of mind
- 107 Q euer The Q compositor may have accidentally omitted
F euery the 'y', or he may have misread it as 'e' and omitted
it deliberately Cf IV vi 210
- 122 Q to F The This is the word before Q 'fichew', F 'Fitchew'
Cf the next word but six — Q 'toot', F 'too't' The
Q compositor, carrying a group of words in his head,
may have anticipated the 'to' in 'toot' On the other
hand it should be noted that five words earlier than
the variant we are considering F has 'to' which Q
omits so perhaps we have to do with the result of
some other kind of printing-house accident
Alternatively, it is possible that Q's 'to' in IV vi 122
is a misreading (e/o), with the 'h' illegible in the
copy or simply neglected by the compositor
- 129 Q consumation The copy may have had, correctly, 'consumption'
It is possible that the 'p' looked as if it had no tail
Cf I ii 21 where Q has 'tooth' and F 'to'th'
Edwards emended to 'top the' Cf also I ii 129
where Q has 'out' and F 'Pat' 'out' might be a mis-
reading of 'pat' if the tail of the 'p' were obscured
Alternatively, at IV vi 129 the copy for Q may
have had 'consumion' there may have been too
many minim strokes, and so the 'um' may have
looked like 'uma' ('um' plus open 'a')
- 131 sweeten See p 157
- 139 thy See p 158
- Q see one See p 49
- 148-71 For an examination of the Q text of this passage see
pp 40 ff
- 156 Q dogge, so
bade See pp 80, 81
- 158-61 F takes over verse as prose from Q
- 159 thy See p 158
- 162-71 F takes over verse as prose from Q
- 162 Thorough See p 158
- Q tottered The first 'o' is doubtless a misreading of 'a'
- smal See p 183

- 163-8 Q omits See p 116, note 3
- 163 Plate sinne F's 'Place' makes no sense Theobald's emendation 'Plate' gives excellent sense — in fact the sense demanded by the context Either Scribe E misread 'Plate' in the playhouse MS, or the F compositor misread 'Plate' as written in Q by Scribe E The emendation of F's 'sinnes' to 'sinne' is necessitated by 'it' in line 165
- 170 Q no See note on III vi 22
- 178 Q marke me See p 49
- 182 Q shoot Perhaps a t/e misreading — the copy may have had 'shooe'
- 183 Q fell Probably an l/t misreading cf p 358
- 184 Son in Lawes So F Q has essentially the same reading — 'sonne in lawes' Daniel (facsimile of Q1, p xix) regards this as an error taken into F from Q But Miss Doran (*Text of 'King Lear'*, p 97) comments 'although the *NED* gives no example, *son-in-laws* is a possible colloquial plural The forms *mothers in lawes* (1540), *daughters in lawes* (1540), and *sister-laws* (1676) are recorded'
- 185 S D See p 195
- 186 him Sir, Q has 'lay hands vpon him sirs', F has 'lay hand vpon him, Sir' It is most unlikely that the Gentleman would begin to speak to Lear without some vocative, and Johnson's emendation is excellent It may be supposed that Scribe E corrected Q's 'sirs' to 'sir' but omitted to insert a full stop after 'him' the F compositor may have changed 'him sir,' to 'him, Sir' on his own responsibility Thus the F punctuation error is dependent on that of Q
- 190 Surgeons See p 158
- 195 I and laying Autums dust See p 183
- 195-7 Q prints 192-5 (' dust ') and 195-7 ('I will ') as two speeches, both assigned to Lear F runs them together, omitting 'I dust' in 195 In Q2 we have '*Gent* Good Sir' intervening — this was adopted by Jennens and has generally appeared in editions since his On this see Greg, *Variants*, p 189 The passage occurs on Q sheet I, which is extant in only one state Daniel suggested that Q2's

'Gent Good Sir' may have come from a non-extant corrected state of sheet I in the copy of Q₁ used to print Q₂ from Greg points out that it is as likely that 'Gent Good Sir' was supplied by a corrector of Q₂ as that it was supplied by the press reader of Q₁. He goes on to point out that there is no reason to suppose that the division of 192-7 into two speeches by Lear is anything more than an error of Q₁ and no reason to suppose that 'Gent Good Sir' ever stood in the copy for Q₁ or in any state of Q₁. (It may be noted here that Greg believes that if there ever were two states of the invariant sheets I and L 'it is more likely the corrected than the uncorrected that has survived' — *Variants*, p. 188) I believe that Q₁'s 'I and laying Autums dust' is genuine (at any rate the last four words — the 'I' might be an ejaculation gratuitously interpolated by the actor) its omission from F may be due simply to carelessness in the compositor. But apart from adopting this, and consequently transferring 'I wil die brauely,' from the end of 194 to the end of 195, I give the speech as it appears in F

- 197 Q my mai-
ters See p. 49
199 Come See p. 158
200 S D See p. 195
202 one See p. 183
207 Q here's Perhaps an aural error
208 Q sence Probably a multiple misreading — e/o, n/u, e/d, for c/n see note on I ii 130
210 Q speed See note on IV vi 107
Q fort Misreading — r/o
218 Q lame Probably a misreading of 'tame' for l/t misreading see p. 358 Q's 'by' may be an emendation made to accord with 'lame'
225 Q most The reporter has been influenced by a recollection of 'most happy' in line 223
vnhappy
240 S D See p. 184
247 English See p. 158
S D See p. 184
252 The reporter has remembered 'these', but in the wrong place

253 Q sorrow
F sorry

'Sorrow' does not make sense. It is interesting to refer here to II ii 155, where Q uncorr has 'say', Q corr and F 'saw'. In his note in *Variants*, pp 159-60, Greg points out that 'the word *say*, with the same sense as *saw* (i.e. saying), had a restricted currency in the first half of the seventeenth century', he thinks it possible, therefore, that Q uncorr 'may preserve Shakespeare's own reading which was independently normalized by the corrector and by the prompter or folio editor'. He says, 'One does not quite see why the compositor should have printed a "y" for a "w"'. It is admittedly not what one would expect as a misreading yet here in IV vi 253 we have an absurdly ungrammatical 'sorrow' for 'sorry'. Can it be that in the copy for Q *Lear* 'y' and 'w' were liable to look somewhat similar, and that at II ii 155 the compositor read a 'w' as a 'y' and at IV vi 253 a 'y' as a 'w'? It may be pointed out that at III ii 73 we have between Q and F essentially the same variant as at IV vi 253 — Q 'That sorrowes', F 'That's sorry' and at IV vi 178 we have the variant Q 'wayl', F 'wawle'. Admittedly in both these last-mentioned cases the Q readings might well be actors' substitutions. Still, it is odd that we have no less than four variants between Q and F involving 'y' versus 'w'. If 'sorrow' in Q IV vi 253 is not a misreading it must, I think, be regarded as a compositorial aberration.

255

On the punctuation see p 184

256 we

See p 159

258

Q's 'your' does not accord with 'recipocall'

261 *done, if*

Conqueror

See p 184

266

Q1 reads 'seruant and for you her owne for *Venter*, *Gonorill*'. The words 'and *Venter*' are cut out in Q2. Speaking, in his note, of 'and *Venter*' Ridley says 'The fact that it makes no sense as it stands seems to be no excuse for omitting it'. As far as I know, Ridley is the only editor who does not omit it.

It is of course quite possible that the nonsense of Q1 conceals sense. Furness quotes Mitford (*Gent Mag*

p 469, 1844) as saying that "and for you her owne for Venter" of Q1 is only a corruption of *and youre owne for ever*. I do not think that this will do. Q1's 'Venter' is obviously the word 'venture' — cf III iv 149, Q 'venter'd', F 'ventured'. Ridley says 'We may suspect either "for venture" or "fore-venter" but the italicisation raises difficulties'. As regards the capitalization and italicization of 'Venter', one remembers IV 1 60 where Q capitalizes and italicizes '*Mohing*' (Theobald 'mowing'). Craig (note in Arden ed) says 'It is just possible that the nonsense of Q1 may point to some such a meaning as this "and one who holds you her own for venturing, for your hardihood and courage on her behalf"'.

Why are the words absent from F? It may be that they were so indistinct in the playhouse MS that Scribe E contented himself with excising the Q1 nonsense. But it is at least equally likely that they were not present in the playhouse MS at all. I think it quite possible that they — or the words corrupted into them — are an interpolation by the actor. He may have been influenced by a hazy recollection of IV 11 19-21

ere long you are like to heare

(If you dare venture in your owne behalfe)

A Mistresses command

267 indistinguish'd See p 185

Q wit Probably a t/l misreading

269 the sands See p 185

278 Q fenced Probably a misreading of 'seuerd' — f/s, n/u, c/e, e/r For f/s, n/u, e/r see pp 357-8 For c/ecf *Hamlet* III 1 187 Q2 'care' for 'eare', III iv 170 Q2 'poteney' for 'potency'

IV VII

F *Scæna Septima*

The play must have been divided into acts and scenes before IV 111 was cut in the abridgment given in F. In Act IV F calls scenes iv, v, and vi *Tertia*, *Quarta*, and *Quinta* respectively but — probably owing to an oversight — scene vii bears its original number

- S D See pp 9, 113, 185
- 8 Q Pardon me See pp 49, 159
- 13, 17 *Doct* See p 185
- 16 Q hurrying The copy may have had 'iarring' badly written, and the compositor may have guessed 'hurrying'
- 19-20 See p 9
- 21 *Gent* 23 *Doct* See p 83 footnote (1)
- 21 Q of his See pp 49, 159
- 23 Q Good
madam be by See p 52
- 24 not See p 185
- 26 F restauratian This spelling may *conceivably* have been taken by Scribe E from the playhouse MS, and so I retain it
- 31 Did challenge See p 160
- 32 Q exposd See p 66
- warring See p 185
- 36 Q iniurious This may be a misreading of 'enemies'
- 43, 51 *Doct* See p 186
- 48 F scal'd See p 195
- Q's omission of 'do you' is probably a slip by the compositor
- 49 Q, F where Q2 has 'when', which is adopted by practically all editors 'Wher' is a possible misreading of 'when', and this is one of the cases in which Daniel postulated derivation of a corruption in F from Q. But it seems to me that 'where' may be the true reading. See Furness's note, where Dyce is quoted as saying 'Where is all but nonsense', and Collier as rejoining 'It may appear to others no greater nonsense to ask a spirit "*Where* did you die?" than "When did you die?"' It is, as Cordelia says, "Still, still far wide".
- 58 hand See p 160
- 59 Q no sir you See p 160
- 78 *Doct* See p 186
- 79 Q cured See p 66
- 79-80 As regards the F omission after the compositor had set up 'in him' his eye may have returned to the quarto at the point in the following line of print corresponding to that to which it should have returned in the proper line, and he may have divided at 'go in,' on his own initiative. Alternatively, the playhouse MS may have been difficult to read in

V II S H A K E S P E A R E ' S ' K I N G L E A R '

- line 80, and/or Scribe E may not have understood
'euen ore', he may have simply deleted 'and
lost,' and divided 'You see go in,|' 'Trouble
setling' conjecturally
- 85 S D See p 195
- 86-98 On the F omission see p 8
- 95 Q arbiterment The compositor doubtless transposed the 'r' and 'e'
accidentally

V I

- 9 Q I, The copy may have had 'i' with a stroke over it,
and the compositor may not have noticed the stroke
- 16 me See p 186
- 21 Q For The copy may have had 'sir' (with long 's'), which
if carelessly written could be misread 'for'
- heard Many editors prefer Q's 'heare', but 'heard' may
well be the Shakespearian reading though modern
usage would require 'have heard'
- 23-8 On the F omission see p 8
- 30 Q dore par- The most likely explanation is that given by
ticulars Malone — that 'dore' is an error for 'dear' ('dere'
could be misread 'dore') There is no reason to
suspect F here but 'dear particulars' strikes me as
a rather remarkable substitution for an actor to
make for 'and particular broils'
- 31 Q to Perhaps a misreading of 'the' — o/e The com-
positor may have simply neglected the 'h', or he
may not have been able to make it out
- 32 proceeding See p 160
- 36 Q pray you See pp 50, 160
- 46 loue See p 186
- 52 Q Hard Probably misreading of 'here' — a/e, d/e
- 56 Q stung Perhaps a misreading of 'stung'
- 63 Q countenadce See note on II i 118

V II

- S D Q *her father* See p 108
- 1 Q bush See p 67
- 5 F *Egdar* See p 195
- 11 Q, F all Both texts are defective in punctuation here
Presumably F inherits the error from Q

V III

It is possible that Q's 'best' is correct and that F's 'first' is an anticipation by the compositor of 'first' in the next line. But we can say no more than that this is possible. We cannot venture to reject F.
See pp 52, 160

- 5 I am
13 heare poore Rogues See p 186
25 staru'd See p 160
36 th'hast See p 160
40 S D *another* He is made necessary by line 110 (found in Q only)
Captain, On the Q S D see p 108
43 Who See p 161
44 I See p 161
Q then An n/m misreading
48 and appointed
guard, See pp 10, 186
49 had See p 161
50 Q of This obviously gives the wrong sense. It can hardly be a misreading of 'on'. The passage has been misunderstood by the actor, or we have to do with an aberration on the part of the compositor.
58 sharpnes See Greg, *Variants*, pp 178-9. He says 'We must, I think, assume that in making his emendation the corrector was following his copy: the omission of a single letter would be an easy enough error for the compositor to have made'. But he suspects that 'sharpes' may have been the reading of the copy, and the true reading, and that 'sharpnes' may be an emendation made by the press reader on his own responsibility. I think this eminently likely, but, since in Dr Greg's words it 'is not a question on which one can feel much confidence', I think we must give the press reader the benefit of the doubt.
66 Q imediate The copy may have had 'imediacie' the compositor may have misread the 'c' as a 't' (cf p 358) and the third 'i' may have been crowded out of sight
69 Q aduancement See p 67
71 Q *Gon* See pp 85, 161
79 Q him then See p 50
82 Q *Bast* See p 88
Q good See p 88

V III SHAKESPEARE'S 'KING LEAR'

- | | |
|-----------------------|---|
| 84 thy | See p 161 |
| attaint | See p 186 |
| 85 Sister | See p 188 |
| 86 bare | =bar |
| 88 Banes | =banns |
| 92 Q head | See p 59 |
| 94 make | See p 161 |
| 97 Q poyson | See p 60 |
| 98 he is | See p 188 |
| 100 the | See p 162 |
| 103 Q <i>Bast</i> A | |
| Herald ho, a | |
| Herald | See pp 162, 188 |
| 108 Trumpet | See p 188 |
| 110 <i>Capt</i> Sound | |
| trumpet ¹ | See p 188 |
| 116 Q <i>Bast</i> | |
| Sound? | See pp 89, 188 |
| 122 Q O know | See p 50 |
| 122-3 Q lost | |
| tooth F lost | |
| tooth | F inherits erroneous punctuation from Q |
| 124 Q are I | This must be a misreading of 'am I nobl' The top |
| mou't | half of the 'b' must have been obscured For r/m, |
| | m/n, t/l, see p 358 |
| Q Where is | This may be an inexact anticipation of 'Which is' |
| | at the beginning of Albany's speech in line 125 |
| 125 Q cope with | |
| all | See p 50 |
| 130 | In F it looks as if the compositor had blundered, |
| | setting up 'my priuiledge' instead of 'the priuiledge', |
| | and then setting up the correct reading in addition |
| | As it stands the F version sounds extremely clumsy, |
| | and I do not think it can be right |
| Q tongue | See p 60 |
| 132 Q youth, | |
| place | See pp 52, 162 |
| 133 Despite | See p 189 |
| Q fortun'd | Presumably 'e' has been misread as 'd' |
| 136 Q Conspicuate | The compositor doubtless misread 'conspirant' as |
| | 'conspicuat' — c/r (cf III 11 49 and IV 1 42), u/a |
| | (cf Fr II 2), a/n (see p 357) |

- illustrious See p 189
- 140 Q As The copy may have had 'ar' Final s/r misreadings are found elsewhere cf *Love's Labour's Lost* III 1 182 where Q1 has 'Junios' for 'junior', and *Hamlet* V 11 43 where Q2 has 'as sir' for the F 'Assis' (modern reading 'as'es')
- 144 Q being Probably a misreading of 'tong' 'o' may be misread as 'e', and there may have been an extra minim stroke making the 'n' look like 'in' As for 't' misread as 'b', cf *Troilus and Cressida* IV 11 74 where, for 'nature', Q1 has 'neighbor' the copy may have had 'naytur' and this may have been misread as 'naybor' (I owe this suggestion to Professor Dover Wilson)
- F (some say) See p 195
- 146 Q right The copy may have had 'rule', and the compositor may have misread it as 'rite' and set up 'right' If so, we have i/u and t/l misreadings Alternatively, 'rule' may have been corrupted to 'right' by the actor or the compositor owing to the influence of the next word but one — 'Knight-hood' Of course, 'right' may be an ordinary substitution by the actor
- 148 Q hell hatedly The compositor has taken 'ly' (= 'lie') as the adverbial suffix, making nonsense
- Q oreturnd This is probably a misreading of 'oreturne', which may have been substituted for 'ore-whelme' by the actor
- 149 scarcely See p 189
- 152 Q meere See p 67
- 153 Warre See p 162
- 155-8 On the Q version see pp 43
- 160-1 Most paper? F takes over faulty lineation from Q
- 160 O, See p 162
- 161 Gon See p 189
- 169 th'hast See p 162
- 171 Q vertues See note on IV 11 10
- 172 Q scourge See p 67
- 174 Th'hast See p 162
- Q truth See p 45
- 175 Q circled Probably the compositor misread 'circle' as 'circl'd'
- 178-9 Q I did euer See p 52

V III S H A K E S P E A R E ' S ' K I N G L E A R '

- 186 Q with The copy may have had 'we' The compositor may have misread this as 'wt' (t/e) and taken it as an abbreviation of 'with'
- 193 Q Fathe r The copy may have had 'falt' We have already had examples in Q of 'l' misread as 't' (see p 358), and 't' is liable to be confused with 'r' — cf II iv 132, Q uncorr 'deptoued', Q corr 'depruied', copy 'depraue'd', and III iv 14, Q uncorr 'beares', Q corr 'beates' Thus at V iii 193 the Q compositor may have misread 'falt' as 'fatr' which he would naturally take as a contraction of 'father'
- 197 my See p 191
- 205-22 On the F omission see p 8
- 214 Q me Theobald's reading, 'him', is obviously required
- 222 Q S D See p 107
- 223-4 On the Q assignations see p 87
- 226 Q man,
speake^r See p 52
- 228 confesses See p 163
- 230 Q's 'sir' in this line (which it misplaces) is doubtless an actor's interpolation
- 232 tremble, See p 191
- 233 Q tis See p 52
- 249 ha's See p 163
- 251 Q sword the
Captaine The compositor has set up the two last words of the speech ('the Captaine') too soon, and has repeated them in their proper place
- 252 *Alb* See p 191
- 258 Q Howle
(four times)
you are See pp 50, 163
See p 191, and note on I iv 340
- 270 Q your The copy may have had 'you', and the compositor may have misread this as 'yor' (r/u) and set up 'your' Cf IV ii 79, Q uncorr 'your', Q corr 'you'
- Q murderous Perhaps a u/r misreading
- 276 *Gent* See p 163
- 278 them See p 191
- 283 Q not you See p 52
- 289 Q life This may be a misreading of 'first' 'st' could be misread 'fe' (f/s, e/t see pp 357-8), the 'ir' may have been so crowded that the compositor thought it was

simply 'i', and a badly written 'f' might conceivably be taken for an 'l'. Alternatively the corruption may be attributed to the reporter 'decay', which occurs in this line, occurs also in line 298, and two lines later we have 'life' used in connection with Lear

- 290 F Your are See note on I iv 340
 292 Q foredoome The copy may have had 'foredoone', and the 'n' may have had an extra minim stroke
 293 Q So thinke
 I to See p 52
 294 Q sees F saies Q probably has misreading — e/a, e/i the copy probably had 'sais'
 Q it is See p 52
 295 S D See p 163
 296 *Mess* See p 164
 306-12 For an examination of the Q text see pp 43-4
 313 Q *Lear* See p 85
 316 Q O he See p 50
 324 *Edg* See pp 85, 164